

LOS ANGELES COUNTY MUSEUM

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FRONT COVER—

Punchbowl with panorama in full color, *The Hongs at Canton* [No. 28]. Chinese export
porcelain, about 1800

The Carrington House, Rhode Island School of Design, Providence

AMERICAN SHIPS IN THE CHINA TRADE

The Chinese Export Porcelains
and Other Cargo they brought from Canton
in the half-century from 1784 to the 1830s



LOS ANGELES COUNTY MUSEUM

Catalogue of a Loan Exhibition

February 4 - March 20

1955

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INTRODUCTION—

China neither needed nor wanted much that the West had to offer. For its supposed medicinal properties she greatly prized ginseng, and this aromatic root (readily found in the woods of New England) formed the principal cargo of the *Empress of China* which left New York in 1784, the first China-trading ship to sail under the American flag (Fig. 1). Furs were in demand too, for trimming and lining fine Chinese robes; so in 1785 mink and spotted fawn, bearskin, "wild cats and musk Rats" were aboard the *Experiment* bound for Canton (No. 8). Otherwise, our outbound cargoes made a mixed list—of tobacco and Spanish dollars, lumber and naval stores, tar and candles, varnish, New England rum or casks of Jamaica spirits.

But in return, what irresistible luxuries our ships fetched home from the mysterious East! From "India" which then meant the whole of the orient, Ceylon and the Spice Islands sent exotic spices; muslins and calicoes came from India itself; China had teas and silks and porcelains; pearl and sandalwood were brought from the East Indies and Hawaii.

Two-thousand years before, by caravan along the "silk roads" that crossed Turkestan or by sea route through the Red Sea and Indian Ocean, Europeans had come to these remote and alluring lands. Later the travels of Marco Polo (1271-95) were to excite the imagination, and by the 15th century a new sea route to the East was found, around the coast of Africa. Efforts to find also a westward passage now led to the discovery of America.

The Portuguese were first in modern times to establish themselves in the orient, first at "Golden Goa" on the coast of India and by 1557 at Macao, the approach to the great South China port of Canton. Enviously, the other nations of Europe now began chartering *East India Companies* to exploit the orient. An English company was founded 1600, dissolved 1858; Holland's company flourished from 1602-1795, Denmark's from 1612-1807 (No. 11). Sweden was competing by 1626, and a French "Compagnie des Indes Orientales" lasted from 1664-1790.

Through all this, China was becoming uneasy—the *Fan-kwae* (foreign devils) with their pushing and high-handed ways offended her celestial dignity and authority. Especially, something must be done about the powerful English company, which was inclined to make demands.

The English meanwhile supposed that their monopoly had nothing to fear from the American colonies. The little ships of enterprising Yankees were busy in the West Indies, along the South American coast, or in the ports of Europe; if they appeared in Asiatic waters it was only as freebooters, or privateers. Of the few Americans who were actually

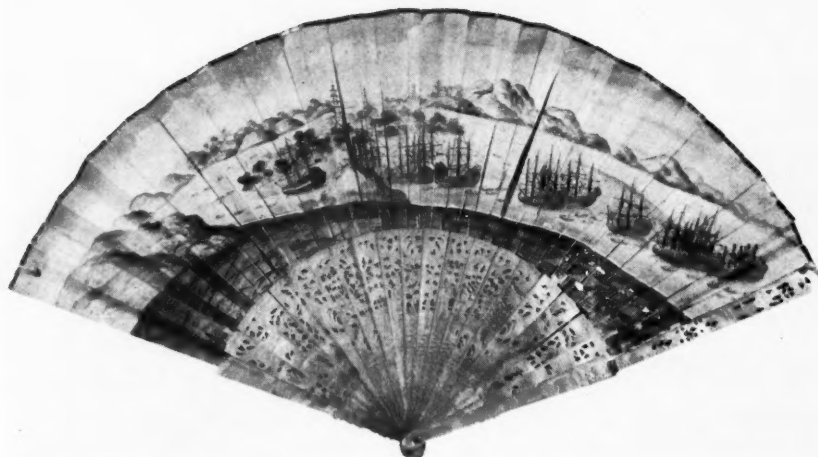


Fig. 1—Only surviving picture of the *Empress of China*, first American ship in the China trade, here shown (far left) riding at anchor in Canton harbor, 1784. On a fragile paper fan with carved pearl sticks, presented to the ship's captain, John Green
Not in Exhibition. Photograph by courtesy of the Historical Society of Pennsylvania, owners of the fan.

seen in Canton by 1767, a London traveler said condescendingly that they were "second-chop Englishmen [who] also had a flag."

But these were the daring captains who would presently seize leadership in the fur trade, or who in the early 19th century were to cut such a figure in the rich opium traffic from Bengal to Macao.** Where a contest presented itself, they were ready—no sooner had the colonies rid themselves of "that tyrant, George III" than the pint-sized *Empress of China* scurried out of New York harbor.

Elias Hasket Derby's *Grand Turk* of Salem (see No. 71) soon followed, 1785-87. By 1790 twenty-eight American ships had made the trip to Canton. Mr. Derby "the greatest shipping prince of New England" had himself sent forty-five ships to the Far East by the end of the century and by 1812 there were fifty-eight East Indiamen sailing out of Salem alone, some of them to India and Sumatra.

The demand for every sort of "China goods" was insatiable. A rage for Chinese porcelains and lacquerwork had seized the world of fashion shortly before 1700, and all things Chinese had enjoyed another cycle of high favor in the mid-18th century—reflected in architecture, in the playful *chinoiserie* of ceramic and textile designs (Fig. 3), in the synthetic "Chinese" Chippendale furniture of about 1760. The broad field of "The China Trade and Its Influences" was covered in the 1941 exhibition at the Metropolitan Museum of Art.

By the time American ships entered the Far Eastern trade, Chippendale was almost forgotten and the neo-classic style prevailed. But the Prince Regent was about to set still another "Chinese fashion" in the furnishing of Carlton House, or his eccentric Chinese Pavilion at Brighton—each generation re-discovered China!

In the assortment of luxuries and curios brought home by American captains, there were many native Chinese articles—teakwood or lacquered furniture for Salem parlors (Nos. 130, 133-6), brocades with a rich symbolism no one understood, "ancestor" paintings. But more often the merchandise was made to special order or "bespoke," in designs supplied

**Edouard A. Stackpole, "Captain Prescott and the Opium Smugglers" (No. 26, Marine Historical Association, *Mystic Seaport*—1954)

by Westerners themselves, but rendered with curious Chinese variations. And of such work, most interesting were the export porcelains, so largely represented in our exhibition.

If poor by traditional standards of the Chinese, still these were wonderfully attractive to foreign eyes, and surprisingly cheap in cost. Their period lasted a half-century, from the Revolution to the 1830s—by 1844 a commentator wrote: "At the present day only a fancy set [of china] occasionally comes to this country." In part the trade was ruined by competition from the Staffordshire potters, who in the 1820s produced boatloads of printed ware showing American-historical subjects or scenes of actual places, portraits of famous persons. The example might well have been set by a Chinese decorator, who offered (Fig. 2) a scene inscribed: "The Declaration of Independence."

California's part in the China trade belonged mostly to later years, though ships in the fur trade had stopped here, perhaps to pick up hides ("leather dollars") which went to China and returned—seen here again in the covering of camphorwood chests (Nos. 137, 138) so well liked by our *rancheros*. Indeed with these, as with porcelains or lacquered furniture, the early California families of Dominguez, Sepulveda and del Valle are represented in our exhibition.

* * * * *

Los Angeles County Museum has much pleasure in offering this first *China Trade*



Fig. 3—Red-printed toile, "Neptune ou l'Empire de la Mer," with many allusions to ocean-borne trade with the orient. French (Nantes), about 1794 [No. 150]

exhibition to be seen on the West Coast. By a coincidence unsuspected at first to either of us, The Brooklyn Museum is showing almost at the same time (February 8-April 15) a more limited subject, "Thank God for Tea"—Trade Between New York and Canton, 1785-1860."

To a long list of lenders to our exhibition, we owe warm appreciation, and scarcely less to others, who made available their resources for special study and research.

Nor should it be forgotten that the dedication belongs to those noble American ships, the brave men who captained them, and their crew that often consisted of mere boys—sailing from our shores a century and a half ago, perhaps to return with a fortune, sometimes never to return at all.

—Gregor Norman-Wilcox



Fig. 2—Examples from a tea service painted in blue and colors, the scene from Robert Edge Pine's famous picture, an American eagle with banderole: "The Declaration of Independence." The collections at *Winterthur* show a wide range of pieces in this rare pattern, with different borders and apparently occurring from the latter 1700s far into the 19th century

Not in Exhibition. Photograph by courtesy of the Henry Francis du Pont *Winterthur Museum*

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I — THE SHIPS

In many a seaboard town, most of all along the wharves of Salem (Fig. 4), the ghosts of China-trading ships still linger—Philadelphia's first ship the *Canton* (1786) or the *Rising Sun* of Providence (1793) might be returning, a white cloud of sails on the horizon. . . .

The American ships of sometimes only 40 or 50 tons were odd rivals to vessels thirty times their size, the lumbering East Indiamen of the European companies. More they were a match for the grotesque Chinese junks they met in oriental waters (No. 4) one of which, the gawdily painted *Mon Lei*, today rides at anchor in Mystic Seaport, Connecticut.

Whether around the Horn or eastward by the India passage, these small ships went heavy laden with "venture cargo" that left little room for the master and crew, plus the "supercargo" or agent who in later years would be replaced by a resident commission agent in Canton. Coming home, the hold would be paved with packing-cases of "nankeens" (porcelains, though the name was also given to a fine cotton cloth) with other cargo piled high on top.

The papers of the 80-ton sloop *Experiment* (No. 8) show what cargo a ship took and fetched in 1785-87, what costs had to be covered, what profits were finally divided. Tar and ginseng were carried out; brought back (bought of "Chouqua, Hong Merchant") were Bohea and Hyson teas, with "China and some Fine Goods," costing in all £19,000 and selling here for £37,000.

After the *Empress of China* in 1784 came the *Hope*, also from New York, with Mr. Derby's *Grand Turk* the third ship to reach Canton (1785). Fourth was the Boston ship *Columbia* which carried furs around the Horn, making from 1787-90 the first trip around the world by any ship that flew the American flag, and in her Northwest voyage of 1792 discovering the Columbia River.

By 1796 the Providence shipping house of Nicholas Brown (1729-1791) became "Brown & Ives," a great firm still in existence. Since 1740 the Brown family, and since the 1760s Nicholas with his three brothers, had controlled the West Indies trade; now with Thomas Poynton Ives entering the firm (No. 72) Brown & Ives took a principal part in the East India and China run.

Fig. 4—The Seal of the City of Salem, appropriately showing a Chinese gentleman and a sailing vessel. The original design drawn in 1836, a watercolored sketch, and red-wax impression [No. 3]





arrived at Canton early in 1813. Here she was detained nearly three years by the War of 1812, and only returned to New York in March 1816 (114 days from Canton) bringing a cargo of tea, silks, chinaware and cassia. In 1828 she was still in the China trade, though under other ownership.

If a list of ship-painted porcelains appear in our exhibition (Nos. 10-19) few if any may be taken as the actual portraits of ships. These were usually "stock" designs, finished to order by adding the name of any ship, or adding an American flag to what might obviously be the picture of an earlier British vessel.

The famous *Grand Turk* punchbowl (dated 1786) at the Peabody Museum in Salem, and two others of the same year (the *Commodores Dale* and *Barry* bowls, showing the *Alliance*)* really depict the same ship, copied from the frontispiece to Hutchinson's "Naval Architecture" (1777). But the *Friendship, Salem* plate of about 1820 is apparently an actual portrait of that China-trading ship owned by the Silsbees. Several examples in the collections at "Winterthur" show the Union Line steamship *Philadelphia*, occurring as late as c. 1830 (No. 97 in J. A. Lloyd Hyde, ed. 1954).

With paintings the same as on porcelains, idealized pictures were often produced by the

Boston was becoming the leader in the China fur trade, sending sealers along the South American coast. But in 1811 a little New York fur-trader named the *Beaver* (Fig. 6) sailed on a voyage that lasted nearly five years. Her owner was John Jacob Astor (1763-1848) who would retire in 1834 with the largest fortune in the United States. In 1810 he organized the Pacific Fur Company, establishing a post at Astoria, Oregon. His 477-ton *Beaver* (built 1805 by Eckford & Beebe) sailed in October 1811, stopped at Astoria and then sailed to the North Pacific for more furs, finally



Fig. 5 above—Arms of an Anglo-Danish trading company, on a porcelain punchbowl [No. 11]

Fig. 7 below—Porcelain mug with the "Sailor's Farewell" [No. 18]

Chinese artist, with the required flag given to some readymade painting of a ship. What happened must be obvious, if a picture maybe of "Whampoa Reach" shows every vessel in the crowded harbor flying an American flag!

The later ships of what is called the "clipper period" do not concern us here. In 1832 at Baltimore the *Ann McKim* was built, a vessel half schooner, half clipper,** but not until 1845 was the first "extreme clipper" seen, the *Rainbow* of New York. These slim, beautiful ships designed for speed, racing their cargoes of tea, manned with motley crews too often "shanghaied," belonged to the few decades following the 1830s (Nos. 6, 7).

After the Opium War (1839-42) other ports were opened to foreign ships—Amoy and Swatow, Foochow and Ningpo, besides Hong Kong and Shanghai—and a new era commenced. American shipping of course languished during our Civil War; after that, the Suez Canal was opened (1869) and with steam transportation now replacing sails, the old days of glamor and adventure were long past.

*All three appear pp. 56-59 in *Antiques* for Feb. 1936, and the "Friendship" on p. 441 in June 1931

**Of this a model is pictured opp. pg. 179 in Daniel Henderson, "Yankee Ships in China Seas" (1946)

3 THE SEAL OF SALEM, MASSACHUSETTS

Designed 1836

Medallion 2 inches, frame 7 3/8 x 15 3/8 inches

(A) Original design for the Civic Seal, drawn in 1836 by George Peabody, adopted 1839; (B) Watercolored drawing of the design: (C) Red wax impression from a metal die.

Appropriate to Salem, great port in the Far Eastern trade, is the figure of a Chinese gentleman flanked by a ship at left, palm trees right; motto, DIVITIS INDIAE USQUE AD ULTIMUM SINUM.

Lent by the Essex Institute, Salem

Illustrated, Fig. 4

4 TWO CHINESE VESSELS

First half 19th century

Tempera, 6 3/4 x 10 3/4 and 9 1/4 x 12 3/4 inches

The first on pith (so-called "rice paper"), the second on drawing paper: (A) Chinese junk, with lookout tower; (B) Chinese sampan, with pagoda.

Lent by the Peabody Museum, Salem

5 JOHN JACOB ASTOR'S SHIP "BEAVER"

circa 1820-30

Oil on canvas, 20 x 33 inches

Fur-trading ship built in 1805 (discussed in the text above).

Lent by the Marine Historical Association, "Mystic Seaport," Ct.

Illustrated, Fig. 6

6 THE SHIP "AETOS" (EAGLE)

Painted 1855

Oil on canvas, 24 x 36 inches

Built in Eastport, Maine, for the East India trade; her captain was Daniel McLaughlin. Here pictured later, by W. K. McMinn, as entering the English harbor of Liverpool.

Lent by the M. H. de Young Memorial Museum, San Francisco

7 THE SHIP "BROOKLYN"

Mid-19th Century

Oil on canvas, 24 x 36 inches

Converted into a passenger carrier "from an old hull," the Brannan Company's *Brooklyn* arrived July 29, 1846 at Yerba Buena (San Francisco) five months from New York, bringing members of the Latter-Day Saints, or Mormons. Three years later, she again arrived with 173 "Gold Rush" passengers, having made the run from New York in 210 days.

Lent by the M. H. de Young Memorial Museum, San Francisco

8 SHIP'S PAPERS of the "EXPERIMENT"

Voyage 1785-87

Photostatic copies, selected from the original papers of the 80-ton sloop *Experiment* (master, Stewart Dean of Albany) which sailed from New York to Canton and return:

(a) Articles of Agreement: Contract amongst the 19 shareholders or Subscribers (dated Nov. 12, 1785 at New York).

(b) Sales at Canton: List of outgoing cargo sold, and prices fetched (dated Dec. 5, 1786, at Canton).

(c) "Sundrys Imported": List of return cargo purchased at Canton, from "Chouqua, Hong Merchant" (dated Dec. 5, 1786).

(d) Disbursements: Expenditures en route, for "caulking the Sloop," for "fresh Provisions for the People," etc. (dated April 5, 1787).

(e) Portage Bill: Showing wages paid the men and officers from Nov. 1785 to April 1787 (dated April 1787 at New York).

(f) Final Settlement: General accounting, and division of earnings among the Subscribers to the voyage (dated May 8, 1787).

From originals in the New-York Historical Society, New York

9 "BELLAMY" EAGLE CARVING

Last half 19th Century

22 inches x 37 inches wingspread

Spread eagle of gilded pine, a mahogany staff holding the American flag in painted colors. Probably by John H. Bellamy (1836-1914) of Kittery Point, Maine, a famous carver of ships' figure-heads and eagles (see pp. 102-107. *Antiques* for March, 1935).

Lent by Mr and Mrs Murray Braunfeld, Los Angeles

SHIP-PAINTED PORCELAINS

10 EARLY SHIP-PAINTED BOWL

circa 1700-25

6 inches diameter

Broad-flanged bowl, pink latticed border with landscape reserves. With a European ship and Chinese junk shown upon green waves, cloud and *pai-lou* (gateway) designs above.

Lent by J. A. Lloyd Hyde, New York

11 PUNCHBOWL with ANGLO-DANISH ARMS

Late 18th Century

11 inches diameter

Twice-painted with fine armorial device, apparently of an Anglo-Danish shipping company; a shield with ship, crest of a globe with English and Danish pennants, European sailors as supporters, motto "In God is All Our Trust." Blue border with gold stars.

Lent by Amos W. Shepard, New York

12 COFFEE CUP, SHIP "ARAB"

circa 1790

Ship marked *Arab* and flying the American flag, shield with anchor and lovebirds, initials in gold *TB* and *LB* (the same appears on a plate p. 442 *Antiques* for June 1931). Probably a seafaring man's gift to his bride.

Lent by Mrs C. Frederick Brice, Philadelphia

13 PUNCHBOWL, AMERICAN SHIP

circa 1800

11 3/4 inches diameter

Pink rigaree border, exterior twice-painted with a ship flying the American flag.

Lent by Arthur J. Sussell, Philadelphia

14 PLATE with U. S. SHIP

circa 1800

9 3/16 inches diameter

An American sailing vessel, gilt monogram above; favorite blue band edge with gilt stars. A fine range of ship-painted examples is in the Francis B. Crowninshield Collection, Peabody Museum at Salem.

From the Carrington House, Rhode Island School of Design, Providence

15 PLATE with U. S. SHIP

circa 1800

9 5/8 inches diameter

Blue-and-gold shield with drapery, inscribed *SS* and with paired love-birds above. In upper border, a sailing ship flying the American flag.

Lent by the Museum of Art, Rhode Island School of Design, Providence

16 "SHIP" PLATTER

circa 1790

10 x 13 inches

Oval platter with a ship flying the Union Jack, underglaze blue border of flowers, fretwork, butterflies (the Fitzhugh pattern). Upper border with a reserve lettered *TJ* in gold. Ex-collection: Helena Woolworth McCann.

Lent by the Winfield Foundation, New York

17 PLATE, "REMEMBER the PACIFIC"

circa 1820

9 3/4 inches diameter

Border of paired purple leaves and orange paterae, center inscribed in gold: "I. C. Smith / Remember the Pacific" (a John C. Smith "merchant" appears 1813-23 in the Philadelphia Directory, at several addresses). Purchased from the Smith family by the lender, who saw at the time a log-book of the Philadelphia ship *Pacific*. Published p. 77 in *Antiques* for January 1942.

Lent by Arthur J. Sussel, Philadelphia

18 MUG, "SAILOR'S FAREWELL"

circa 1780

5 inches diameter, 7 inches high

Gold "dagger" edge, painting in colors of the Sailor's Farewell, of his ship (flying a Union Jack) and of the Sailor's Return, now happy and prosperous.

Lent by Mr and Mrs Murray Braunfeld, Los Angeles

Illustrated, Fig. 7

19 MUG, "SAILOR'S FAREWELL"

circa 1790

7 inches high

Type of the above (cf. a punchbowl No. 64 in J. A. Lloyd Hyde, ed. 1954). The subject was often borrowed by English potters.

Lent by the Philadelphia Museum of Art

20 PAINTING-on-GLASS, "SAILOR'S FAREWELL"

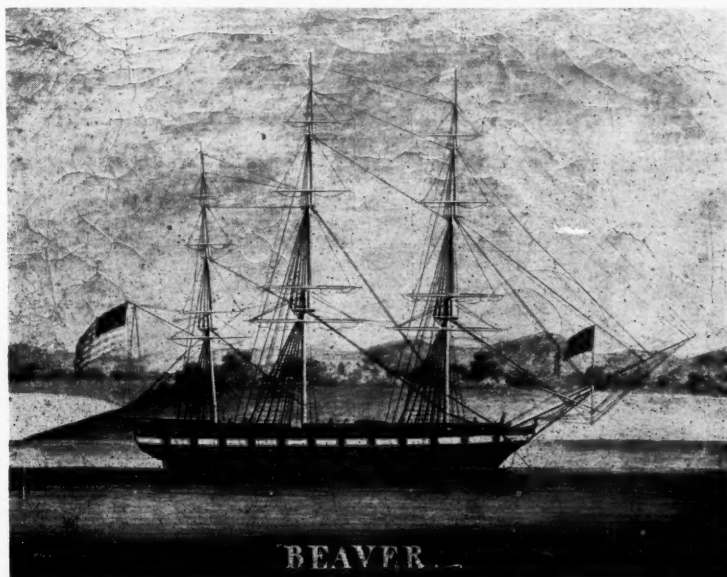
Chinese, early 19th Century

9 3/4 x 7 1/2 inches, plus frame

Small *eglomisé* painting in pine frame, by a Chinese artist copying this popular subject.

Lent by Arthur J. Sussel, Philadelphia

Fig. 6—John Jacob Astor's fur-trading ship *Beaver*, built 1805 and making an eventful voyage to Canton in 1811-16 [No. 5]



II — PLACES AND PEOPLE

Arriving in China, the Americans found that like all other foreign traders (since 1757) they were voluntary prisoners, restricted solely to the port of Canton. Here the unwelcome *Fan-kwae* might conduct business, might even maintain premises along the waterfront, outside the city wall, but they were forbidden from the city itself. Women must remain eighty miles downstream, in the old Portuguese settlement on the "little hanging island" (really a peninsula) of Macao; and the men must retire there too, unless actually conducting trade at Canton.

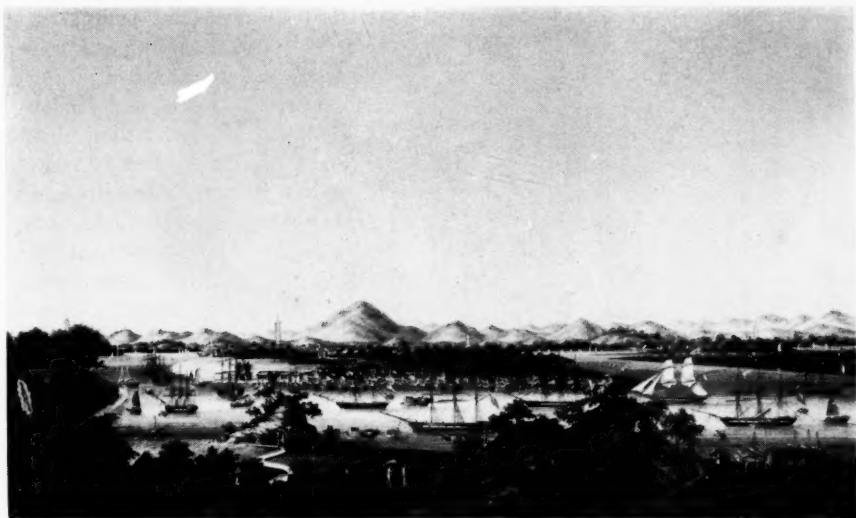
Approaching Canton from the sea, Macao (Nos. 24, 25c, 26b) was seen on the left, with Hong Kong (Nos. 23, 25d, 26c) many miles to the right. The narrow Bocca Tigris ("tiger's mouth") gave entrance to the Pearl River waterway, with paired "bogue forts" French Folly and Dutch Folly (No. 29) guarding either side. Northward was a broad shiproads called Whampoa Reach (Nos. 23, 25b) where the foreign vessels rode at anchor, sending smaller boats ashore. And here the river split around Honam Island, with its tall "needle pagoda" a landmark to the left (No. 79) and ten miles farther the city of Canton itself.

What the traders saw at Canton, the row of thirteen foreign "factories" (warehouses) called *the hong*s, appeared constantly in pictures of every sort—in our exhibition, seen on a punchbowl (*Front Cover*) or a lacquered tray (Fig. 12), in a Chinese painting-on-glass (Fig. 11) or a sketch by Chinnery (Fig. 13), in three paintings by Chinese artists (Nos. 22A, 25a, 26a). The West was enormously curious about the distant orient, and in that day before photography some sort of painted picture was the first souvenir wanted by foreign seamen.

In the space of 1,000-feet along the north riverbank, from New-China Street (No. 27c) on the west, past Old-China Street and Hog Lane, to the creek on the east, the foreign agents or *factors* had their "factories" (offices and storage houses). Along the rear ran Thirteen-Factory Street, with its great Consoo House which served as a headquarters for general meetings and court tribunals (No. 43).



Fig. 8—Chinese painting, "Macao, the Praya Grande" (the harbor esplanade). The old Portuguese settlement at the approach to Canton [No. 24]



Arrangements of any sort must be conducted through a powerful group of a dozen Chinese masters called the *Co-hong*, who were appointed by the Emperor himself. Greatest of these was Wu Ping-ch'ien or "Hao Kuan," called *Hou-qu*, a man well liked and trusted by the foreigners, who demanded many pictures of him (Nos. 35-38). And what credit to these rich lords, that operating under no written contracts, they still handled foreign dealings with honesty and goodwill.

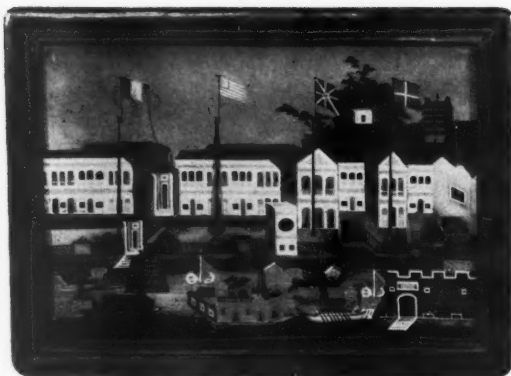
Nor did Hou-qu and Mou-qu, Pwan-kei-qu and Fan-qu or the others (*-qua* meaning much the same as "esquire") have an easy time. On the one hand were shrewd and self-seeking foreign barbarians (Fig. 18 and Nos. 39, 40) worth only scorn; on the other were wily Chinese craftsmen and shopkeepers who found much satisfaction in cheating the Yankees if they could. Sonyeck for instance (1809) "is rather slippery," Loon-shong "will do well looking after," and Synchong is a "close fisted old miser, gets drunk every day."

In all, the foreigners gave an immense amount of trouble. Yet if China imposed new exactions, in an effort to protect herself, what howls of protest were heard! George III in 1792-94 even sent the Earl of Macartney (Nos. 42, 128) on a special mission to the great Ch'ien Lung, though it proved a fruitless errand.

Fig. 10 above—Chinese painting, "Whampoa Reach." The great ship anchorage at Canton harbor [No. 23]

Fig. 9 below—Porcelain tureen with view of "Dutch Folly," one of the paired *bogue* forts at the Bocca Tigris (tiger's mouth) approaching Canton [No. 29]





The places and people of that time were pictured in countless numbers by the English artist George Chinnery (1774-1852) who in 1802 had fled to Madras, in 1825 to Macao, trying to escape his wife and creditors. Here he remained until he died, producing portraits and charming sketches that found great favor in Western households. Many are seen in our exhibition, No. 32 and a group from the Peabody Museum, Salem. Chinnery's fine *Self Portrait* (painted about 1826 for Benjamin Chew Wilcocks of Philadelphia) is now in the Metropolitan Museum of

Art, and a full length is in the National Portrait Gallery, London. Of so many other "Chinnery paintings" found today, it must be easily apparent that these were the work of Chinese or other pupils who studied with him at Macao.

21 TWO EARLY MAPS of THE ORIENT

circa 1600

Colored engravings, probably by Ortelius, with amusing distortions and misunderstandings:

- (a) "China," from *Le Royaume de la Chine*, with French text (13 1/2 x 18 1/4 inches).
- (b) "India Orientalis," from *India Orientalis*, with Latin text (13 7/8 x 19 inches).

Lent by Harry Shaw Newman, the Old Print Shop, New York

22 MAP, "LA CHINE ROYAVME"

Paris, 1656

16 1/4 x 21 inches

Colored engraving by N. Sanson d'Abbeville, published by Pierre Mariette. Canton and Macao are shown bottom-center.

Lent by Harry Shaw Newman, the Old Print Shop, New York

22A PAINTING, "CANTON"

Probably the 1830s

Oil on canvas, 18 x 31 inches

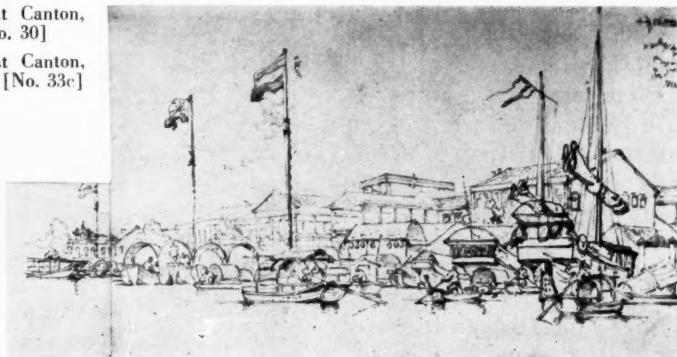
View of the foreign *hongs* along the waterfront, with later features of (a) filled-in land fronting the factories, and (b) the English church at right.

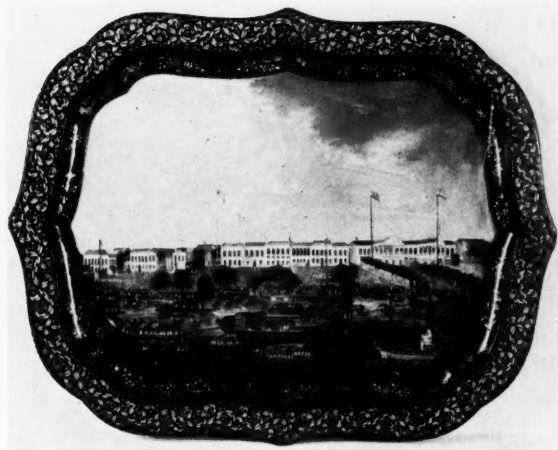
Lent by the Marine Historical Association, "Mystic Seaport," Ct.

Illustrated, Fig. 14

Fig. 11 above—View of the *Hongs* at Canton, Chinese painting-on-glass, the 1820s [No. 30]

Fig. 13 below—View of the *Hongs* at Canton, sketch by George Chinnery, dated 1832 [No. 33c]





23 PAINTING, "WHAMPOA REACH"

circa 1840

12 x 18 inches

Looking north, the great Yellow Anchorage at Whampoa, with "needle" pagoda at left and Canton beyond (from a set of three views, the others showing Shanghai and Swatow).

Lent by the Marine Historical Association, "Mystic Seaport," Ct.

Illustrated, Fig. 10

Note: As the catalogue goes to press, "Whampoa Reach" is withdrawn by the lender, and a painting of HONG KONG (*circa 1840*) substituted for it.

Fig. 12 above—View of the *Hongs* at Canton, on a Chinese lacquered tray of about 1820 [No. 31]

Fig. 14 below—Chinese painting, "Canton," probably a view in the 1830s [No. 22A]



24 PAINTING, "MACAO, the PRAYA GRANDE"

Probably 1820-30

Oil on canvas, 17 1/2 x 23 inches

The Portuguese settlement at Macao, with the "Praya Grande" or esplanade. In typical leaf-carved, brown-lacquered frame.

Lent by the Marine Historical Association, "Mystic Seaport," Ct.

Illustrated, Fig. 8

25 SET of FIVE SCENES in CHINA

circa 1840-60

Gouache, 7 1/2 x 10 inches

(a) View of Canton, after 1852. (b) Whampoa from Dane Island, before 1850. (c) Macao, the Praya Grande. (d) Hong Kong, the 1840s. (e) The Banyan Tree at Angier Point ("Java Head").

Lent by the Peabody Museum, Salem

26 FOUR PAINTINGS, PORTS in CHINA

circa 1830

Frames 19 x 27 inches

As here, the pigments used by Chinese scene painters are unstable, often given to crackling and chalkiness. Typical carved Chinese frames, usually brown-lacquered with gold:

(a) The Hongs at Canton, after 1821. (b) Macao, the Praya Grande. (c) Hong Kong. (d) Unidentified harbor, rolling hills and small buildings.

Lent by Mr and Mrs Murray Braunsfeld, Los Angeles

27 THREE SCENES in MACAO and CANTON

French, the 1840s

Colored lithographs from *Voyage de la Boni'e*, by Bichebois after Lauvergne:

(a) Pl. 54 "Vue de Macao," 8 1/8 inches x 12 5/8 inches.

(b) Pl. 64 "Place des Factoreries Européennes a Canton" (which after the great fire of 1822, the Chinese were permitted to use as a marketplace and promenade), 7 11/16 x 12 5/8 inches.

(c) Pl. 66 "New-China Street a Canton" (the shops of Chinese merchants, west end of the hongs frontage), 7 5/8 x 11 9/16 inches.

Lent by Harry Shaw Newman, the Old Print Shop, New York

28 PORCELAIN PUNCHBOWL, "THE HONGS"

circa 1800

14 1/2 inches diameter

Panorama of the hongs in full color, interior with a basket of flowers, latticed band border bearing flowers and festoons. Another of these rare bowls is at "Winterthur" (Plate III, J. A. Lloyd Hyde ed. 1954) and one slightly different appears p. 388 in *Antiques* for May 1928. The Art Institute of Chicago has a 14-inch hongs bowl with the scene in grisaille.

From the Carrington House, Rhode Island School of Design, Providence

Illustrated, Front Cover

29 PORCELAIN TUREEN, "DUTCH FOLLY"

circa 1770

Length 13 1/4 inches, 8 1/2 inches with cover

Tureen with blue flower painting, cover with a blue border borrowed from European faience (e.g., Rouen) designs. Overpainted in enamel colors with a view of the bogue fort "Dutch Folly" and Chinese riverboats (cf. a plate Fig. 79 in Jourdain & Jenyns *Chinese Export Art*, view with a Chinese fort "before 1734").

Lent by the Museum of Art, Rhode Island School of Design, Providence

Illustrated, Fig. 9

30 PAINTING-on-GLASS, "THE HONGS"

Probably the 1820s

Frame 11 x 15 1/4 inches

Chinese painting in colors and gold, original teak frame and panel back; shows the French, American, English and Danish flags. Datable from the oddly boxlike structure (the English church) at right-center.

Lent by Museum Associates, Los Angeles County Museum

Illustrated, Fig. 11

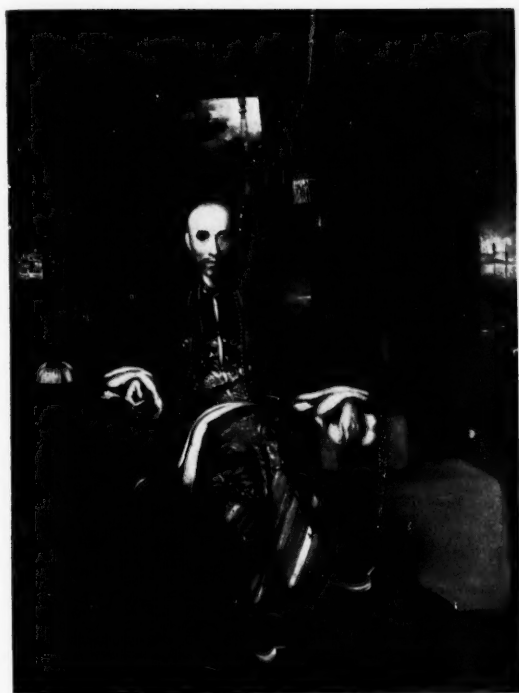
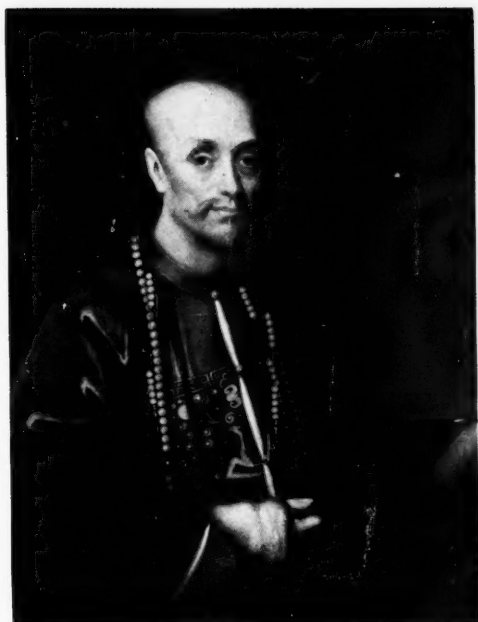


Fig. 16 *above*—Wu Ping-ch'ien, called "Hou-quan," senior member of the Co-hong and favorite of foreign traders. Chinese portrait, studio of George Chinnery, circa 1830 [No. 36]

Fig. 15 *left*—"Hou-quan," Chinese copy of the famous Chinnery painting, circa 1830 [No. 35]

Fig. 17 *right*—"Hou-quan," a small Chinese watercolor, circa 1830 [No. 37]

- 31 LACQUERED TRAY, "THE HONGS"** circa 1820
 21 1/4 x 27 1/2 inches
 In gold and colors, a view of the foreign factories, with sampans and mandarin barges filling the river.
Lent by the Metropolitan Museum of Art, New York
 Illustrated, Fig. 12
- 32 George Chinnery. "SKETCHES in CHINA, 1828"** 1825-28
 Album 9 3/4 x 11 3/4 inches
 Brocade-covered album with eleven pencil sketches variously dated 1825-28, landscape and figure studies in the Canton-Macao area.
Lent by the Cooper Union Museum, New York
- 33 George Chinnery, THREE DRAWINGS** 1832-43
 Drawings in sepia by George Chinnery (1774-1852) who lived and painted in the area 1825-52:
 (a) Portrait at Macao, "Mr. Durand" (dated 1841), 7 1/2 x 8 inches.
 (b) Two studies of Chinese Figures (dated 1843 and 1834), 4 1/2 x 6 and 10 x 7 inches.
 (c) The Hongts at Canton (dated 1832), 9 x 17 1/4 inches.
Lent by the Peabody Museum, Salem
 No. 33c Illustrated, Fig. 13
- 34 George Chinnery, THREE WATERCOLORS** circa 1830-50
 (a) A Chinese Wall, 7 x 5 3/8 inches.
 (b) The Jesuit Church at Macao, 8 x 6 1/2 inches.
 (c) Two architectural studies, the lower one "Spring Gardens at Hong Kong," 4 1/4 x 6 1/4 and 4 1/4 x 7 1/2 inches.
Lent by the Peabody Museum, Salem
- 35 PORTRAIT of "HOU-QUA"** Chinese, circa 1830
 Oil on canvas, 24 3/4 x 18 1/2 inches
 Portrait of the senior member of the Co-hong, after George Chinnery. A closely similar portrait is at India House, New York. A third, attributed to Chinnery himself (private collection Reath, Philadelphia) was painted about 1825, brought to Philadelphia shortly later by Benjamin Chew Wilcocks, who from 1811-18 had served as a U. S. consul at Canton.
Lent by the Metropolitan Museum of Art, New York
 Illustrated, Fig. 15
- 36 PORTRAIT of "HOU-QUA"** Chinese, circa 1830
 Oil on canvas, 29 1/2 x 22 inches
 Studio of George Chinnery. Compare with the above portrait of Wu Ping-ch'ien (1769-1843), called "Hou-quu".
Lent by the Museum of Fine Arts, Boston
 Illustrated, Fig. 16
- 37 PORTRAIT of "HOU-QUA"** Chinese, circa 1830
 Watercolor, 11 x 8 1/2 inches
 Small study of the senior merchant, wearing a purple robe with "mule" cuffs; the phoenix mandarin-square denotes his official rank, by appointment of the Emperor.
Lent by the Peabody Museum, Salem
 Illustrated, Fig. 17
- 38 ENGRAVING, "HOWQUA" (sic)** Philadelphia, the 1840s (?)
 Mezzotint by John Sartain, after the portrait by Chinnery; another copy of this rare engraving is in the Peabody Museum, Salem. John Sartain (1808-1897) worked in Philadelphia from 1830.
From the Carrington House, Rhode Island School of Design, Providence
- 39 PAIR of SEA CAPTAIN PORTRAITS** Chinese, circa 1830-50
 Frames 18 x 14 1/4 inches
 Paintings-on-glass in Chinese carved teak frames, the glass masked in black with oval opening. Two bearded New Englanders, one wearing a visored cap and flowered weskit.
Lent by A. R. Phillips, Jr., Los Angeles



Fig. 18—The *Fan-kwae* at Canton: four panels from a long scroll with eleven portraits of Chinese merchants and foreign traders. Chinese, latter 18th Century [No. 41]

- 40 PORTRAIT, "CAPTAIN FULLER"** Chinese, mid-19th Century
 Oil on canvas, 26 x 21 inches
 Captain Thomas Fuller (1813-1906) of Salem, commander of vessels in the China, India, and Sumatra trades, and "probably the last man to be attacked by pirates on the Atlantic Ocean."
Lent by the Peabody Museum, Salem
- 41 PORTRAIT SCROLL** Chinese, latter 18th Century
 19 1/2 inches by 8 feet 8 inches
 Painted in colors, eleven portraits of Chinese merchants and foreign traders (captains and super-cargoes). Such curious "portraits" of the *Fan-kwae* were also seen in porcelain and in cast pewter figurines.
Lent by the Reverend William James Chase, New York
Illustrated, Fig. 18
- 42 Satire, Lord Macartney "THE DIPLOMATIQUE"** London, 1792
 Colored engraving, "The Reception of the Diplomatique & his Suite, at the Court of Peking" (by James Gilray, published 1792 by H. Humphrey). London satire on the Earl of Macartney's abortive mission to the great Ch'ien Lung, then aged 83, who met him with polite scorn. Pictured are an outrageous assortment of gimcracks borne as gifts to the Emperor. (See No. 123 cabinets)
Lent by Laurence Sickman, Kansas City
- 43 "CHINESE COURT OF JUSTICE" (1807)** French, circa 1840
 Lithograph, 14 1/8 x 20 1/8 inches
 Colored scene "from an original picture painted on the spot by a Chinese artist" (by M. Gauci, printed by Graf & Soret). Court trial in the great Consou House on Thirteen-Factory Street.
Lent by Harry Shaw Newman, the Old Print Shop, New York
- 44 THREE CHINESE FIGURINES** Chinese (?), latter 18th Century
 Height 13 1/4 to 14 1/4 inches
 Mandarin and two ladies, polychromed terracotta, perhaps a *hong* merchant and his wives. These were found in France, but larger Chinese-made figures of the sort are in the Carrington House, Providence, and the Peabody Museum, Salem.
Lent by Elinor Merrell, New York

III — CHINESE EXPORT PORCELAINS

Visiting the ancient porcelain works at Ching-tê Chên, an 18th century Chinese scholar wrote of the *Yang-ch'i* (foreign pieces) made there in such numbers, calling them "vases of the sea." This was no tribute to their limpid perfections, but merely to say they were made for overseas.

"They sell them to the foreign devils to fill their markets," he said. "The shapes are usually very strange. And there is no fixed pattern from year to year." These outlandish porcelains offended the Chinese eye.

Except the "blue Canton" (Fig. 31) which came from Shao King, west of Canton, and was parent to the English "blue Willow" pattern, the porcelains in our exhibition all came from Ching-tê Chên, a town four-hundred miles inland from Canton. Blue "nankeens" (No. 82) might be sent the short way to Nanking, then shipped down the China coast by sea; but most of the fragile wares were carried south by slow horseback, riverboat, human portage.

Lord Macartney in 1794 was amazed at the sight of "Kin-te-Chin in which three thousand furnaces for baking porcelains were said to be lighted at a time." To meet the foreign demand, output must be immense.

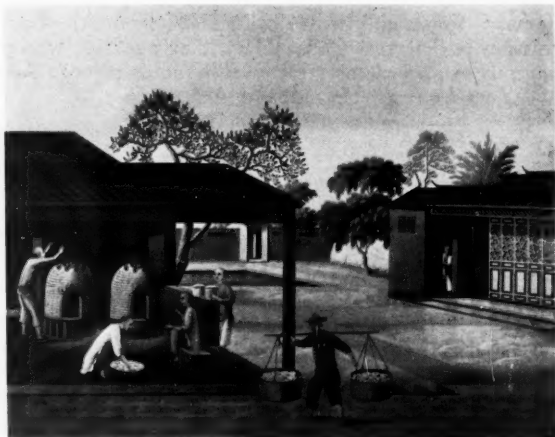
Then known to the French as "porcelaines des Indes" or to the English as "East India Company" china, these endlessly varied wares are best called Chinese Export Porcelain, a name that describes their origin and class. A foolish name *Chinese Lowestoft* still clings to them, from a misnomer of eighty years ago; but they had nothing to do with the little English town of Lowestoft, which indeed produced a different sort of porcelains (No. 124) in the last half of the 18th century.

Since late in the 17th century and never stopping until today, except briefly during the Tai Ping Rebellion (1850-65), the factories at Ching-tê Chên have supplied a wonderful range of special-order work to suit Western taste. Two paintings from a series of *The Porcelain Industry* (Figs. 19, 20) are idealized scenes at Ching-tê Chên.

Some of the work no doubt was finished here complete. But much or most was sent "in the white" to Canton, where decorators on the island of Honam added whatever designs the foreign traders wanted at the moment. Sample plates (p. 422 in *Antiques* for Nov. 1928) that showed several "stock" borders and different shield or monogram devices were made for the china merchant to show his customers. If a man had his own ideas, any special design would be reproduced exactly—notice Fig. 36, where the Chinese artist has not failed to add at the bottom, in miniscule script, the name of the London engraver who signed this fine design he is now copying.

Americans might arrange for such work through "Chouqua, Hong Merchant" in 1786 (No. 8) or in 1788 "Mr. Yeckings" (No. 46). Enter-

Fig. 19—Tempera painting, from a series of twelve *The Porcelain Industry*. The Enamel Kilns [No. 45A]



prising "Yam Shingqua, Chinaware Merchant, Canton," advertised in the *Providence Gazette* (1804): "Begg leave respectively to inform the American Merchants, Supercargoes, and Captains that he procures to be manufactured in the best manner, all sorts of China-ware with Arms, Ciphers and other Decorations (if required)."

Almost no work would be signed, like a group of armorial dishes at *Winterthur* inscribed on the back: "Canton in China / 24th Jany 1791," or like the great 8-gallon City of New York punchbowl (p. 175 in *Antiques* for April 1932) which in 1812 was signed: "Made by Syngchong in Canton, *Fungmanhe* Pinxt."

From the first, our ships returned with porcelains painted to order with eagles or monograms, coats of arms or Masonic insignia, perhaps a view of "Mount Vernon" (Fig. 102, J. A. Lloyd Hyde) or a panorama of the *hongs* (*Front Cover*). The ship *Empress of China* carried six tons of such ware in 1785, from which cargo two fine punchbowls (with ships, and a hunting scene) are now in the museum at "Mystic Seaport," Connecticut—property of John Morgan, carpenter on board the ship.

George Washington's portrait in colors appeared about 1790 on Gen. Humpton's "Cincinnati" punchbowl, framed with a chain carrying the names of the States (p. 56 in *Antiques* for Feb. 1936). Much finer, he was seen again on a set of four famous toddy jugs, ordered from Synchong on New-China Street and brought to Philadelphia by the sometime American consul, Benjamin Chew Wilcocks—the General's likeness now copied from David Edwin's engraving (1800) after Gilbert Stuart.

A flight of American eagles is seen in our exhibition (Nos. 49-57 and 80c), ranging from noble birds taken from the U. S. Seal to others that more resemble a rusty canary. One warlike eagle (Fig. 22) seems to refer to the War of 1812, another (No. 54) was painted for President Franklin Pierce, still others appear half-lost amidst flowers (No. 80c).

Of all known examples, the eagle of Fig. 21 most closely copies the design of the U. S. Seal, adopted 1782. One remarkable bird at *Winterthur* grasps not the usual arrows and olive branch, but an American flag crossed with the yellow dragon flag of China. Rarest of any is the volant eagle of Fig. 27 taken from the arms of the State of Illinois.

Of special importance are those porcelains made for members of the Society of the Cincinnati, an aristocratic fellowship organized 1783 by Washington's officers (see *Antiques* for Feb. 1930). Their insigne was the eagle here seen in a member's badge (No. 161) or pictured on a membership certificate of the same year, 1784 (No. 162).

Two superb punchbowls reproduced the whole design and lettering of the membership certificate—Col. Richard Varick's (p. 174 in *Antiques* for April 1932) and Lt.-Col. Ebenezer Stevens' (p. 174 in May 1935). Lesser porcelains, like two examples Nos. 68, 69 exhibited here, showed only the membership badge. Washington's own service of 1785 (Fig. 25) pictured the eagle badge borne by a trumpeting angel of Fame, copied from the certificate, while the rare little bowl and

Fig. 20—Tempera painting, from a series of twelve *The Porcelain Industry*. The Packing Room [No. 45B]

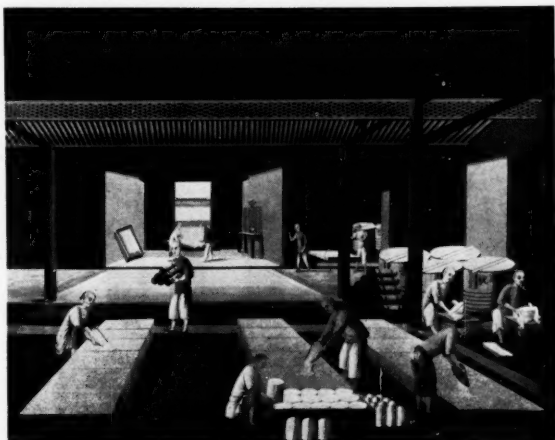




Fig. 21 *top*—From a teaset with fine representation of the U. S. Seal [No. 49]

Fig. 23 *left*—Pierced basket with Eagle [No. 53]

Fig. 24 *right*—Bough-pot with Eagle [No. 52]

Fig. 22 *below*—Mug with the Eagle and military symbols, *circa* 1815 [No. 50]

saucer Fig. 26 supplies not one angel, but a pair.

Ship-painted porcelains (Nos. 10-19) have already been mentioned, and Masonic subjects (Nos. 62-65) were almost as popular at the time. The Arms of the States occur in extremely rare examples showing New Jersey or Pennsylvania (Fig. 114 in J. A. Lloyd Hyde) but the fouled anchor so often mistaken for Rhode Island's insigne seems not to have been used with official meaning. The "only known" example of an Arms of Illinois is here seen as Fig. 27.

The New York Arms as adopted in 1778 has been found on porcelains (Fig. 112 in J. A. Lloyd Hyde), but in great numbers of examples—not counting the forgeries and re-decorated pieces often seen today!—only the main features of the design were borrowed. Nos. 59-60 are instances, with the figures of Liberty and Justice supporting a shield that only carries a monogram or a flower sprig.

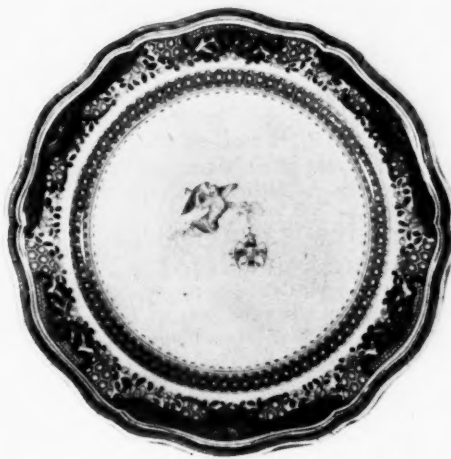
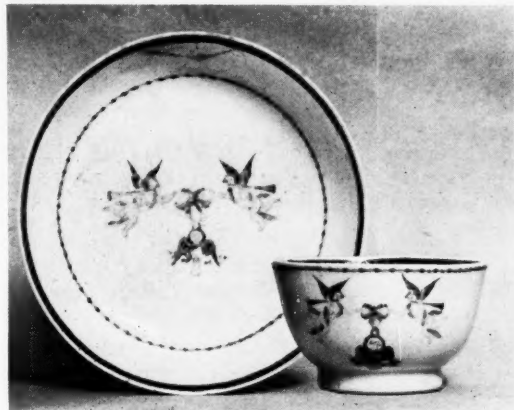
From a wide showing of such pieces, Nos. 70-73 are monogrammed porcelains with especially interesting associations. More often, the New England housewife was well satisfied with pretty flowered patterns or love-bird designs (Nos. 83, 84), with the Fitzhugh design (Nos. 79, 80a-c) or later with richly decorated "mandarin" porcelains (Nos. 90, 116) inspired by an 18th century type (No. 104).

As ancestors and cousins to the American-market porcelains, a distinguished range of pieces made for Europe appear in our exhibition. Armorial designs are perhaps the most attractive, seen in a group from the McCann Collection, in examples from three great services (Nos. 114, 117, 120), or in the Carr-Martin platter (Fig. 37) with border design of *The Continents*.

The so-called "Jesuit" china finely *penciled* (or painted-in-ink) with religious and mythological subjects is seen in several examples, Nos. 92-94. And a similar technique is used in Deborah Anderson's bowl Fig. 29 or the amusing Pemberton saucer Fig. 30. Two designs copied from European engravings will be found in Nos. 110 and 111, not to mention two punchbowls with hunting scenes (Nos. 101, 102) which surely had a similar origin. More curious and rare than beautiful is the early "clobbered" bowl No. 91 whose

Fig. 25—Plate from George Washington's great service of 1785/6 painted with the eagle badge of the Society of the Cincinnati [No. 66]

Fig. 26—Tea-bowl and saucer from the Governor William Eustis service, with eagle badge of the Cincinnati borne by two angels [No. 67]



blue-painted decoration failed to satisfy European taste, so another pattern was added in colors.

For comparison, a small group of later pieces and reproductions are shown as Nos. 125-127.

Perhaps for all this story of seafaring men, Nos. 18-20 might serve as a theme—with their painted "Sailor's Farewell" to his sweetheart, a picture of the ship on which he sailed away, and the happy scene of our "Sailor's Return," now pouring gold into his sweetheart's apron!

- 45 TWO PAINTINGS, "THE PORCELAIN INDUSTRY"** Latter 18th Century
Tempera, 15 x 19 1/4 inches

Chinese, from a rare set of twelve (a duplicate set in the British Museum appears Pl. V in J. A. Lloyd Hyde; the same in *Antiques* for Sept. 1932). Other sets pictured the Tea, Silk, and Cotton Industries.

A—(No. 9) The Enamel Kilns: firing decoration in "muffle" kilns.

B—(No. 12) The Packing Room: packing stacks of bowls in cases, for export.

Lent by Harry Shaw Newman, the Old Print Shop, New York

Illustrated, Figs 19 and 20

- 46 A CHINA DEALER'S BILL, 1788**

Photograph of an invoice for "13 Table setts china" and other porcelains, bought of the Canton merchant Mr. Yeckings, who signs his chop. Samuel Ward of Newport, whose ship is the *General Washington*, deducts 2% for cash in 1788.

Original in possession of Edgar H. Sittig, Shawnee on Delaware; photograph courtesy of Henry Francis du Pont Winterthur Museum

- 47 M. BRETON'S "CHINA"**

London, 1824

Four volumes: M. Breton, "CHINA: It's Costume, Arts, Manufacturers &c." with colored engravings (1812) by A. Freschi—illustrations of china making, china menders, a china seller in his shop, etc.

Lent by Mrs G. Norman-Wilcox, Pasadena

- 48 BRUSH DRAWINGS, CHINOISERIE**

English, circa 1760-80

Strips 2 1/8 and 3 5/8 x 8 3/4 inches

Framed, six small landscape and figure drawings in black ink, presumably as models for English decorators of blue-painted chinaware.

Lent by the Museum of Art, Rhode Island School of Design, Providence

EAGLE DECORATION

- 49 GROUP, EAGLE of THE U. S. SEAL**

circa 1790

Coffeepot, 9 3/4 inches high

"Lighthouse" pot, and two-handled cup and saucer, from a tea service with medallion in colors and gold, the U. S. Seal as adopted June 1782. The correct rendering here surpasses all other versions on export porcelain (see Figs. 3-4, p. 531 in *Antiques* for June 1930).

Lent by the Museum of Art, Rhode Island School of Design, Providence

Illustrated, Fig. 21

- 50 TODDY MUG, WARLIKE EAGLE**

circa 1815

Height 6 inches

Vintage border in green and gold; in colors the U. S. Eagle upon a cluster of flags and military symbols, suggesting the War of 1812. Matching vases made for a Salem family are at Winterthur (Pl. XXIX, J. A. Lloyd Hyde) and a plate with this eagle was from the Nichols family of Salem (p. 447 in *Antiques* for June 1931).

Lent by the Museum of Fine Arts, Boston

Illustrated, Fig. 22

- 51 COVERED TUREEN with U. S. EAGLE**

circa 1810-20

Length 13 3/8 inches, height 10 1/4 inches

High oval tureen with gilt rope-twist handles, double-domed cover; flower sprays and flowered festoon borders in colors and gold. The eagle in sepia and colors, its scroll mis-lettered E PIUIEUS UNUM.

Lent by Mr and Mrs Vernon Jay Morse, North Hollywood

- 52 BOUGH-POT and COVER, U. S. EAGLE circa 1790
Height 9 1/2 inches

Flaring square jar with sprigged cover, blue rope handles, berry vines in relief on gold-brocaded salmon ground. With an eagle adapted from the U. S. Seal.

Lent by the California Palace of the Legion of Honor, San Francisco

Illustrated, Fig. 24

- 53 PIERCED BOWL, U. S. EAGLE the 1780s
Flaring oval bowl with pierced walls, border of fine flower festoons in purple; same eagle as the above, in rust and gold.

Lent by Mr and Mrs Murray Braunfeld, Los Angeles

Illustrated, Fig. 23

- 54 PRESIDENT PIERCE'S TEA-BOWL AND SAUCER the 1830s (?)
With the eagle adapted from the U. S. Seal, and initials of Franklin Pierce (1804-1869) who became our 14th President, 1853-57.

Lent by the Metropolitan Museum of Art, New York

- 55 CUP and SAUCER, U. S. EAGLE circa 1800
"Spatchcock" eagle and shield in rust and gold, on plain white ware. From a tea service made for Elizabeth Blackiston Forsyth of Philadelphia.

Lent by Robert K. Wells, Los Angeles

- 56 COFFEEPOT with U. S. EAGLE circa 1800-10
Height 9 1/2 inches
"Lighthouse" pot with domed cover, sole decoration the eagle in sepia and gold, its shield with a gilt sprig.

Lent by Arthur J. Sussel, Philadelphia

- 57 CUP with EAGLE MEDALLION circa 1790
Brown and gold borders, oval panel showing an eagle with raised wings—an armorial crest, easily mistaken for the American eagle.

Lent by Mrs C. Frederick Brice, Philadelphia

ARMS of THE STATES

- 58 PUNCHBOWL with ARMS OF ILLINOIS circa 1820
Diameter 16 inches

Twice-painted in colors with the State Seal of Illinois, adopted 1818—the volant American eagle, with scarlet riband and upon a shield with olive branch. An example apparently unique. The gold "dagger" border is surprising, here used a half-century past its normal period.

Lent by Ginsburg & Levy, New York

Illustrated, Fig. 27

- 59 PART TEASET, ARMS of NEW YORK circa 1800
From a large service, with decoration adapted from the State Seal of New York (Fig. 112 in J. A. Lloyd Hyde shows the New York arms rendered complete).

Lent by the Museum of Art, Rhode Island School of Design, Providence

Illustrated, Fig. 28

- 60 PLATE, ARMS of NEW YORK Early 19th Century
7 7/8 inches diameter

As above, an adaptation of the New York arms, here in-brown and with the shield initialed EF for Eliza Fisher (the same is Fig. 111 in J. A. Lloyd Hyde). With motto EXCELSIOR.

Lent by the Metropolitan Museum of Art, New York

- 61 MUG, with SHIP "NANCY" circa 1790
Height 5 1/2 inches

Slight variant of ship *Arab* design (No. 12) — because of the shield with an anchor, sometimes wrongly called "Arms of Rhode Island." Published p. 323 *Antiques* for Oct. 1930.

Lent by the Metropolitan Museum of Art, New York

MASONIC

- 62 PUNCHBOWL, MASONIC circa 1810-20
11 1/4 inches diameter



Fig. 28—Teaset in enamel colors, a design adapted from the Arms of the State of New York [No. 59]

Inside and out, symbols of Freemasonry in colors; inner and outer borders alike, of gold vintage on a broad blue band. Belonged to Thomas Dennie (1756-1842) of Boston.

Lent from the Museum of the Society for the Preservation of New England Antiquities, Boston

- 63 PUNCHBOWL, MASONIC** circa 1820
12 1/4 inches diameter

Type of the above, with gold script monograms of Julia Ann Price, who about 1820 married Thomas Adriance of New York.

Lent by David Stockwell, Philadelphia

- 64 PUNCHBOWL, MASONIC** circa 1790
13 3/8 inches diameter

Gilt festoon borders inside and out, flower bouquets in enamels; front and inside are large Masonic symbols in color, with the owner's initials *WR* in gold.

Lent by Mr and Mrs Murray Braunfeld, Los Angeles

- 65 GREAT JUG, MASONIC** circa 1820
Height with cover 11 1/2 inches

Barrel-shaped toddy jug with twisted "celery stalk" handle, domed cover with gilt *Fu* lion. Borders of pink roses on a broad orange band, under the spout a Masonic insigne. Twice-painted with allegorical figure of Prometheus at an altar (shown as the Frontispiece to *Antiques* for Nov. 1933). From the Blakiston family, Eastern Shore of Maryland.

Lent by Mr and Mrs W. Dan Quattlebaum, Pasadena

THE CINCINNATI

- 66 WASHINGTON'S "CINCINNATI" PLATE** circa 1785
9 3/4 inches diameter

Fitzhugh border in underglaze blue; trumpeting angel of Fame, and bowknotted eagle badge of the Order of the Cincinnati in colors. From the "Set of Cincinnati tea and table china" mentioned in Martha Washington's will.

This 300-piece set was purchased Aug. 1786 in New York by General Washington—possibly, the same that arrived Aug. 1785 in Baltimore on the ship *Pallas* (see *Antiques* for Feb. 1930 and May 1935, also pp. 233-4 in May 1937).

Lent by Arthur J. Sussel, Philadelphia

Illustrated, Fig. 25

- 67 "CINCINNATI" TEA-BOWL and SAUCER** circa 1790
Extremely rare variant of the above design, with two angels of Fame. Belonged to William Eustis



Fig. 27—Great punchbowl twice-painted with the State Seal of Illinois (1818), an unrecorded subject [No. 58]

(1753-1825), vice-president of the Society of the Cincinnati, later Governor of Massachusetts. Also from the Eustis teaset are two saucers pictured Frontispiece of *Antiques* for Oct. 1936.

Lent from the Museum of the Society for the Preservation of New England Antiquities, Boston
Illustrated, Fig. 26

68 COFFEE CUP, "CINCINNATI" the 1790s
Lent by the Metropolitan Museum of Art, New York

69 COFFEE CUP, "CINCINNATI" the 1790s
Lent by Mrs C. Frederick Brice, Philadelphia

70 "WASHINGTON" MEMORIAL PLATTER circa 1800
12 1/2 x 15 1/4 inches

Subject in mourning for the death of Washington in 1799 (cf. Fig. 101 in J. A. Lloyd Hyde). In sepia, a cenotaph lettered WASHINGTON with eagle and weeping willow tree; border of flowered swags in sepia, gold-starred band of salmon. JRL monogram.

Lent by Miss Kathryn Van Dyke, Pasadena

71 TEA-BOWL and SAUCER, "GRAND TURK" circa 1786
Black "penciled" medallion of Minerva and Cupid, monograms in gold DFA for Deborah Fairfax Anderson of Salem. From a tea and coffee service brought in Mr. Derby's *Grand Turk*, which returned to Salem in May 1787 (pictured p. 382 in *Antiques* for Nov. 1929).

Lent by the Essex Institute, Salem

Illustrated, Fig. 29

72 PAIR of INSCRIBED MUGS circa 1790
Height 5 and 5 3/8 inches

Suspended from a bowknot are paired medallions and hearts in blue and gold, lettered NB to HB. From a large teaset and matching pieces, ordered by Nicholas Brown for his daughter Hope, who in 1792 married Thomas Poynton Ives. With this son-in-law (as "Brown & Ives" since 1796) the great Providence shipping family became leaders in the Eastern trade.

Lent by Mr and Mrs Kenneth Shaw Safe, courtesy The Rhode Island Historical Society

Illustrated, Fig. 33

73 PLATTER from THE DERBY SERVICE the 1790s
Length 11 3/4 inches

The Derby crest in colors, and gilt monogram of Elias Hasket Derby (1739-1799) merchant prince of Salem. His house designed by Bulfinch and built (1795) by Samuel McIntyre was called then the finest in America, but in 1816 was demolished by his heirs who could not maintain it. (See also No. 125)

Lent by the Museum of Fine Arts, Boston



Fig. 32 top—Sauce Tureens with the Winthrop crest [No. 74]

Fig. 29 left—Tea-bowl and saucer brought to Salem on Mr. Derby's *Grand Turk* [No. 71]

Fig. 33 right—Mugs from the Brown-Ives service [No. 72]



Fig. 34 below, left—Cadwalader jugs, circa 1815 [No. 78]

Fig. 30 below, right—The Pemberton farm scene [No. 77]



Fig. 31—Examples from a large "blue Canton" service of *circa* 1800, brought to California sixty years ago [No. 81]

74 PAIR of SAUCE TUREENS with TRAYS

circa 1790

Length 8 inches, trays 5 x 7 1/2 inches

Covered tureens with pomegranate knob, lozenge shaped trays, scattered flower sprigs and a vine border with cornflowers. From a Massachusetts service with gold *W* and the Winthrop crest. *Lent by the Museum of Fine Arts, Boston*

Illustrated, Fig. 32

75 TUREEN with LINER and COVER

the 1790s

Length 12 inches

Oval tureen with twisted flower handles, the popular blue-and-gold border, medallion initialed *DD* in gold. From a dinner service made for Daniel Dering, a Boston ship captain. *Los Angeles County Museum, the Blackford Collection*

76 PAIR of PIERCED BOWLS with STANDS

the 1780s

Bowls 7 1/4 inches, plates 8 1/4 inches

Circular flaring bowls with pierced walls, on matching plates with pierced border. With colored flower swags and dainty bamboo borders, monogram *JNS* in a medallion with love-birds and garlands. *Lent by Arthur J. Sussel, Philadelphia*

77 PEMBERTON SAUCER

circa 1790

Black "penciled" scene with a cow, farmhand in Quaker hat, sheep, etc. By tradition, a maiden in the Philadelphia Quaker family of Pemberton sent to China in the 1780s a sketch to be reproduced on a teaset. When the set came, its decoration (of a scene on her father's farm) was in black and "unseemly" gold. The re-ordered set, of which this is a piece, was correctly in sober black. Later sets were painted in brown and gold, for friends not so straight-laced.

Lent by Arthur J. Sussel, Philadelphia

Illustrated, Fig. 30

78 PAIR of CADWALADER JUGS

circa 1815

Height of handle 10 3/4 inches

In 1815 a wedding gift in the Philadelphia family of Cadwalader. Finely ribbed vase-shaped jugs in the French taste, twisted "celery stalk" handles, one jug with Chinese landscape medallion, its mate with a flower spray.

Lent by Arthur J. Sussel, Philadelphia

Illustrated, Fig. 34

79 PAIR "NEEDLE PAGODA" SAUCEBOATS and TRAYS

circa 1812

Length 7 1/4 inches, trays the same

Blue-painted "Fitzhugh" pattern (see *below*) centering a slim pagoda. From a service made for Eliza Perkins (b. 1792) who in 1812 married Samuel Cabot (b. 1784), great-grandfather of the

lender. Eliza was a daughter of Col. Thomas Handasyd Perkins (1764-1854) of Boston, a leading China-trade merchant, who established a branch at Canton in 1803.

The "needle" pagoda on Honam Island (seen in views of the Whampoa Anchorage) was a symbol to mariners that their journey was safely ended. In this special design too, small pineapples (the Perkins crest) are seen in the four bouquets.

Lent by Mr and Mrs Samuel Cabot, Jamaica Plain, Mass.

80 GROUP of "FITZHUGH" PORCELAINS circa 1800-20

Along with "blue Canton" (No. 81) this Fitzhugh pattern was a favorite in New England china-closets. It appeared in several colors—here a hot-water plate in blue, a platter in orange, the sauceboat and tray in green. The last shows a U. S. Eagle in sepia, its shield initialed *M* in gold.

Ex-collection Helena Woolworth McCann.

Lent by the Winfield Foundation, New York

81 EXAMPLES from a "BLUE CANTON" SERVICE circa 1800

From an extensive tea and dinner service (about 150 pieces survive) imported by a Boston seafaring family, brought to California about sixty years ago, and found in an adobe ranch house on the Mohave Desert. Washington used "blue Canton" at Mt. Vernon, and great services are seen in such as the Ropes or Pingree houses, Salem, or the Carrington house, Providence.

Lent by John Scott Trotter, Los Angeles

Illustrated, Fig. 31

82 PAIR of TODDY JUGS, "NANKEEN" circa 1800

Height 10 3/4 inches with cover

Barrel-shaped jugs, the cover with a *Fu* lion. Blue-painted landscapes of the type called Nanking ("nankeen") which was among the most popular patterns.

The Carrington House, Rhode Island School of Design, Providence

83 FLOWERED TEASET circa 1800

A large service shown in part, with colored sprigs and dainty floral festoons (the same in J. A. Lloyd Hyde, No. 14). Belonged to Rachel Eaton (b. 1778) of Bristol, Maine.

Los Angeles County Museum, gift of Miss Mary Clementine Gay

84 WEDDING TEASET circa 1810

Shown in part, a set that belonged to Elizabeth Moore of Epping, New Hampshire. Simple gold decoration of a hand holding a dove, in a shield suspended from a bowknot.

Los Angeles County Museum, gift of Mrs. George Dock

85 TWO PLATES, BENJAMIN FRANKLIN circa 1750-70

8 3/4 and 9 1/8 inches

The earlier with fine flower branches, second plate with medallion center, inherited from Benjamin Franklin (1706-1790).

Lent by Mabel Longley Padelford and Snow Longley Housh, Los Angeles

86a PAIR of ROUND DISHES First quarter 19th Century

86b PAIR of SQUARE DISHES
Dessert plates, representing two services one with fine calligraphy and flowers, the other in rich "mandarin" style with figure scenes; brought to Providence by Edward Carrington, who from 1802-11 was U. S. consul at Canton.

The Carrington House, Rhode Island School of Design, Providence

87 WASHBOWL and WATER-BOTTLE circa 1800

Bowl 17 7/8 inches, bottle 14 5/8 inches high

Great bowl and tall-necked bottle with a cover, from an extensive toilet service. Lavish "mandarin" decoration of figures, flowers, and the Hundred Antiques.

The Carrington House, Rhode Island School of Design, Providence

88 WASHBOWL and BOTTLE, ENAMEL circa 1800

Bowl 16 1/4 inches, Bottle 14 1/4 inches

Type of the foregoing, but from a service in painted enamel on brass (a technique learned from Europe). Flowers and fruits in colors on a turquoise ground.

The Carrington House, Rhode Island School of Design, Providence

89 COVERED TODDY JUG in ENAMEL circa 1800-20

Height 8 1/2 inches diameter

Gilded brass with painted enamel, vintage in colors on white ground, gold fretwork borders on blue. With many fine porcelains, brought to Philadelphia by ancestors of the lender.

Lent by Mrs. Alfred Coxé Prime, Paoli, Pa.

- 90 "MANDARIN" PLATE circa 1840
10 3/8 inches diameter

Profusely painted inside and out, flowers and butterflies on soft green ground; broad border of the same upon a gold band. A style favored by early Californians, this example coming from the Sepulveda family.

Lent by the Princess Conchita Pignatelli, Los Angeles

- 91 EARLY "CLOBBERED" PUNCHBOWL First quarter 18th Century
9 1/4 inches diameter

Underglaze blue painting too simple to please European taste; therefore, the bowl was "clobbered" or over-painted in polychrome colors (probably by a Dutch decorator) with flower designs and borders bearing no relationship to the original design. Later belonged to Gov. George Brown (1746-1836) of Rhode Island.

Lent by The Rhode Island Historical Society, Providence

- 92 PLATE, "MARTIN LUTHER" Second quarter 18th Century
Black painting with gold, flowered border, a portrait of Martin Luther above a vignette of *Christ and the Disciples* (cf. J. A. Lloyd Hyde, Pl. XIV, No. 42.).

Known as *Jesuit* ware, these finely "penciled" scenes in black or sepia, often of religious or sometimes of romantic subjects, were taken from European engravings (see also, Nos. 93-94).

Lent by the Philadelphia Museum of Art

- 93 TWO PLATES, "JESUIT WARE" Second quarter 18th Century
As above, 9 inches
With black penciled (or "painted-in-ink") scenes of the *Nativity* and the *Resurrection*. Borders of strapwork and leafage.

Lent by the Philadelphia Museum of Art

- 94 TEA CADDY, "JESUIT WARE" Second quarter 18th Century
Height 5 inches

Flat caddy with matching cover, both faces with *Resurrection* in black touched with gold.

Lent by David Stockwell, Philadelphia

- 95 POUNCE BOX Early 18th Century
Capstan-shaped container for pounce, used at the writing table; prunus sprays and fretted band borders, red and green.

Lent by David Stockwell, Philadelphia

- 96 PAIR of FOOTED SALTS Mid-18th Century
Circular salts on three scroll legs, a form borrowed from the silversmith; goldfish and flower sprays, *rouge de fer* and blue with gold.

Lent by David Stockwell, Philadelphia

- 97 PAIR of SALTS Mid-18th Century
Sextafoil on high hexagonal foot, landscape in colors framed with blue scrollwork, foot with blue fretwork and flowers.

Lent by the Brooklyn Museum

- 98 FLOWERED CHARGER circa 1730-40
12 1/2 inches diameter

From a set with *famille rose* colors and gold, rich flower painting with raised *pâte sur pâte*. Brought to England in 1770 by Charles Bouchier, Governor of Madras from 1767-70.

Los Angeles County Museum, the Chadwick Collection

- 99 SHAVING BASIN Mid-18th Century
Length 14 inches

Oval basin with cutout brim, *rouge de fer* and clear enamel colors; border with fan reserves on a wide turquoise band.

Lent by J. A. Lloyd Hyde, New York

Illustrated, Fig. 35

- 100 "SWEDISH" TUREEN the 1780s
Length 9 3/4 inches

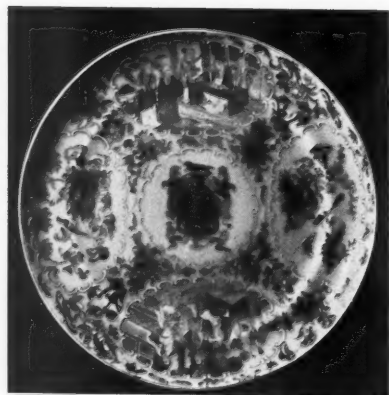


Fig. 37 top—Carr-Martin armorial platter with *The Continents* [No. 113]

Fig. 35 left—Shaving basin, mid-18th century [No. 99]

Fig. 36 right—Mug with "signed" arms of the Worshipful Company of Glaziers [No. 112]

Fig. 38 below, left—The "medallion" pattern with arms of Colt [No. 116]

Low oval tureen, on the cover a large rose and leaves in blue with gold; body with blue-painted landscapes, overlaid with blue bowknots and laurel swags in bold relief. Vases in this style are known, from a model introduced 1773 at the Swedish factory of Marieberg (1758-88). In the du Pont Dining Room at *Winterthur* are two such tureens, with blue eagles in relief.

Lent by Arthur J. Sussel, Philadelphia

101 PUNCHBOWL with HUNTING SCENES

circa 1760-80

16 inches diameter

Great bowl with hunting scenes in color, from a European engraving; on diapered gold ground with green fretwork (*see J. A. Lloyd Hyde, Pl. XVIII*).

Lent by the Philadelphia Museum of Art

102 PUNCHBOWL with HUNTING SCENES

circa 1780

11 1/2 inches diameter

In grisaille and *famille rose* colors, the scenes framed in flowers and leafscrolls on a flower-strewn ground. Two smaller scenes with romantic couples.

Lent by Mr. and Mrs. Harold W. Grieve, Los Angeles

103 TODDY BOWL, "GRAINS of RICE"

Latter 18th Century

9 inches diameter

Blue-painted landscape, lattice and "dagger" border. With so-called "grains of rice" piercing, which forms tiny windows of clear glaze

Lent by the Philadelphia Museum of Art

104 "MANDARIN" VASE and COVER

circa 1770-80

Height with cover 18 1/2 inches

Tall-throated ovoid vase, the domed cover with a gilded *Fu lion*. Large figural panels in color and small monochrome vignettes, framed in blue bands of flowers and upon a brocaded gold ground.

Lent by the Cleveland Museum of Art (Elizabeth Severance Prentiss Collection)

105 PAIR of NEO-CLASSIC URNS

the 1780s

Height with cover 18 5/8 inches

Large urns with square marbled base and gilt flower handles, cover with the familiar "mourning widow" figure. Scattered fruits and flowers in blue and gold, a roundel with a scene in sepia. Type a favorite with the French "*Compagnie des Indes*."

Lent by the Museum of Art, Rhode Island School of Design, Providence

106 PAIR of COVERED VASES

circa 1790

Height with cover 15 1/4 inches

Slim *potiche* form with gilt *Fu lion* on the "hat" cover, gold and purple sprigs and vintage borders, a scenic medallion in orange.

Lent by the Museum of Art, Rhode Island School of Design, Providence

107 GARNITURE of FIVE VASES

circa 1800

Height 10 1/2 and 12 inches

Three vases form of the above (with mis-matched covers) and a pair of flaring beaker vases, each with a blue-and-gold urn medallion framed with a band of vintage. A set found on Long Island.

Lent by the City Art Museum of St. Louis.

108 BOAR'S HEAD TUREEN

Illustrated, Fig. 39

Latter 18th Century

12 x 16 inches, 12 inches high

Great tureen modeled in the likeness of a boar's head, fine polychrome painting (*cf. Pl. XXII in J. A. Lloyd Hyde*). Other such tureens in the form of ducks are at *Winterthur*.

Lent by Henry P. McIlhenny, Philadelphia

109 PAIR of ICE CREAM JARS

the 1790s

Height 10 1/2 inches with cover

High circular jars with gilt shell handles; covers with a twisted loop handle in gold, high collar for filling with crushed ice. Finely painted borders of flowers, fruit, berries, one jar with a large landscape panel, the other with fruit studies and insects.

Lent by Mr. and Mrs. L. Gordon White, Los Angeles

110 PLATE, CIRPRIANI's "AUTUMN"

circa 1770

11 1/2 inches diameter

Pierced border, fine sepia medallion copied from G. B. Cipriani's engraving "Autumn," from a set of *The Seasons*. Framed with grisaille flower garlands, and an armorial crest above.

Lent by the Museum of Fine Arts, Boston

111 CHILD'S TEASET, "PLAYING AT MARBLES"

Late 18th Century

Teapot 3 3/4 inches high

Shown in part, a set painted in colors with scene of children at play, taken from a mezzotint by F. Bartolozzi after William Hamilton (see p. 491 in *Antiques* for June 1929).

Lent by the Philadelphia Museum of Art

ARMORIAL DESIGNS

112 MUG, "SIGNED" ARMS of the GLAZIERS' COMPANY

circa 1770-80

Height 5 1/2 inches

Barrel-shaped mug finely painted in enamels and gold with the armorial bearings of the Worshipful Company of Glaziers—one of the great London "Livery Companies," makers of stained-glass windows.

Working from an English engraving as a model, the Chinese decorator has faithfully copied even the signature of the London engraver, *W. Cole, Sculp / Newgate St* (in faint, miniscule script).

Lent by Ginsburg & Levy, New York

Illustrated, Fig. 36

113 PLATTER, "THE CONTINENTS"

Later 18th Century

14 1/4 x 17 5/8 inches

Fine *famille rose* decorations, the center with a figure of Hope (or Commerce?) with an anchor, emblem of the British admiralty, and with the arms of Carr and Martin, all framed with laurel chains and fouled anchors in gold (see p. 40, Tudor-Craig, "Armorial Porcelain"). Border with four allegorical scenes *The Continents*.

Lent by Mr. and Mrs. W. Dan Quattlebaum, Pasadena

Illustrated, Fig. 37

114 "BOURCHIER" ARMORIAL SERVICE

circa 1770

Selections from a vast tea and dinner service, flowered and with *pâte sur pâte*, gold "dagger" edge. All with the *Bourchier* arms and crest, to order of Charles Bourchier (1740-1818) who from 1767-70 was Governor of Madras.

Los Angeles County Museum, the Chadwick Collection

115 FIVE ARMORIAL PLATES

circa 1750-90

From dinner services "bespoke" to order, examples of English and Scottish family arms: (a) Arms of Newton, (b) Grierson, (c) Newman, (d) Reid, and (e) Gordon. Ex-collection Helena Woolworth McCann.

Lent by the Winfield Foundation, New York

116 "MEDALLION" PLATE with ARMS

Early 19th Century

The highly popular "medallion" pattern, made through the past 150 years—here on soft green ground, and with the rare feature of armorial decoration, the arms of Colt.

Lent by the California Palace of the Legion of Honor, San Francisco

Illustrated, Fig. 38

117 PAIR of AMORIAL PLATTERS

the 1760s

7 x 10 inches

From an immense dinner service, richly enameled with the arms of Jonkheer Tets Van Goudriaen, Governor-general of the East Indies. Two border medallions with his reversed cipher in gold, two fine landscape vignettes.

Lent by Philip Suval, New York

118 "DUCHY of ANHALT" PLATE

Mid-18th Century

From a service splendidly painted with ermine drapery and the armorial bearings of the German ducal family of Anhalt. Ex-collection Helena Woolworth McCann.

Lent by the Winfield Foundation, New York

119 ARMORIAL BASIN

circa 1770-80

10 1/4 x 13 1/2 inches

Shaped oval "lavabo" basin to be used with a wall cistern, for rinsing the hands. Baroque shell feet, large armorial medallions of a Portugese family, in colors and gold.

Lent by Mr. and Mrs. Harold W. Grieve, Los Angeles

120 THE "SALDANHA" SERVICE

circa 1760-70

Tureen with dish and tray, examples from a large service presented to a viceroy of the Indies by a maharajah of India. With florid decoration in colors, the odd device of a hambone, and ar-



Fig. 39—Garniture of vases *circa* 1800, fashionable ornaments for the mantel shelf [No. 107]

morial bearings inscribed *Saldanha de Albuquerque*. The service includes domed dish-covers of painted enamel, to match the porcelains. Ex-collection Helena Woolworth McCann.

Lent by the Winfield Foundation, New York

121 "ARANJO" PORCELAINS

circa 1780

Three pieces from a service showing the arms of the Portugese family Aranjio de Acebedo, border of sepia vignettes framed in blue scrolls. Ex-collection Helena Woolworth McCann.

Lent by the Winfield Foundation, New York

122 ARMORIAL PLATTER

circa 1800

Length 13 1/4 inches

In color, the arms of Silveira impaling Tavora; broad band border of feathers in orange and gold. Ex-collection Helena Woolworth McCann.

Lent by the Winfield Foundation, New York

123 ARMORIAL PLATTER

Early 19th Century

Length 10 1/2 inches

In color, a Spanish coat of arms; plain blue rim. From the early California family of Sepulveda.

Lent by the Princess Conchita Pignatelli

124 TRUE "LOWESTOFT"

English, *circa* 1780

Pair of cups and saucers, painted in enamels with a scene of Chinese figures and a flowering tree—examples from the minor English factory which gave the misnomer "Lowestoft" to Chinese export porcelains.

Lent by Mrs. G. Norman-Wilcox, Pasadena

125 TWO PLATES. "DERBY" COPIES

French, *circa* 1900

9 1/2 inches diameter

For comparison (*see* No. 73). Fine Paris-made copies, to "fill in" for breakage in the Elias Hasket Derby service; perhaps by the firm of Samson, founded 1845.

Lent by the Museum of Fine Arts, Boston

126a "VIVINIS" COPY, ARMORIAL

French, *circa* 1900

For comparison. Chocolate pot and cover with flowered painting and gold, pseudo-armorial feature. Painted red "seal" mark of the Paris imitator, Vivinis (firm founded 1855).

Lent by Mrs. Alfred Coxo Prime, Paoli, Pa.

126b "VIVINIS" COPY, ARMORIAL

French *circa* 1900

For comparison. Small covered vase, type of the above, same mark and from the same source.

Lent by Arthur J. Sussel, Philadelphia

127 LIMOGES COPY. "STATES" PLATE

French, the 1890s

Reproduction of the "set of Tea China that was given me by Mr. van Braam," mentioned (1802) in Martha Washington's will — a set brought to Philadelphia in 1796 (*see Antiques* for Oct. 1933 and May 1935). Copies appeared in four issues, made for the Expositions of 1876 and 1893.

From the Hinman Collection, lent by Mrs. William May Garland, Los Angeles

IV — FURNITURE, TEXTILES, PAPERS, VARIOUS

The furniture here shown falls into three categories—American and English pieces displaying Chinese influence; Chinese-made export furniture designed to please foreign tastes; and native types of Chinese work such as foreigners saw at Canton, and sometimes brought away.

Of the English pieces, a green-japanned clock and scarlet table (Nos. 139, 140) are seen beside the rare Stalker & Parker book published 1688 (No. 141) which instructed Englishmen in the art of “japanning” to imitate Chinese lacquerwork. From Chippendale’s time, a fine easy-chair (No. 142) and the Earl of Jersey’s side chairs (No. 143) follow Chinese ideas, the latticed backs of the latter to be compared with the “Chinese paling” of No. 132, a pair of Chinese-made chairs.

A superb Affleck armchair and mahogany china-table (Figs. 41-42) reflect the fashion for Chinese designs in Philadelphia, two decades before the *Empress of China* sailed for Canton. From the same area, a surprising “bamboo” armchair (Fig. 43) copies a sort seen in fashionable English country-houses.

Lord Macartney’s lacquered cabinets (Fig. 40) and two *nan mu* armchairs (No. 129) are such pieces as the wealthy “Hou-quan” might have owned. Not much later are the chairs and table (Fig. 44) brought to Providence by Edward Carrington, who from 1802-11 had served as American consul at Canton.

Fig. 40—Chinese red-lacquered cabinet, of a pair brought home by the Earl of Macartney [No. 128]



A little dressing-glass that came to Philadelphia (Fig. 46) and three tables Nos. 134, 135, 136 display the range of pieces in gold-painted black lacquer that were exported by the Chinese through the first half of the 19th century, supplied perhaps by the merchant “Ying Qua, Lacquerman” who advertised 1803-9.

Of all our furniture the most attractive, Mr. Carrington’s extension-chair (Fig. 45) in bamboo grillwork represents a fragile class of furniture once often seen in New England ports, but now mostly perished and gone.

Three 18th century French textiles must serve to show the extremely popular *chinoiserie* subjects as appearing in printed *toile* (Fig. 3), in the polychrome prints taken from Pillement designs (No. 149), or the luxurious brocades for which Lyons became famous (No. 151). Their compliment is returned in two of the rare Chinese painted fabrics (Figs. 49, 50) inspired by European textiles.

A great embroidered Indo-Portuguese *pal-ampore* (No. 148) itself of the mid-1700s, follows the tradition of boldly flowering “Tree of Life” designs that had become fashionable a half-century before, or continued half a century later in the color-printed French adaptations called *indiennes*.

For the painted Chinese wallpapers that deserve a whole book, two examples must answer here—a colorful paper with flowering trees and birds (Fig. 51) and another with scenes of Chinese life (No. 156) in the type of landscape papers so much advertised in France during the 1780s. Nor were such “paper-hangings” in less demand over here. The walls of Mr. Carrington’s front parlor still captivate the eye today, their paper appropriately painted with great peacocks, the Carrington crest.

128 LORD MACARTNEY'S CABINETS

Chinese, late 18th Century

Width 30 1/2 inches, height 68 inches

Pair of red-lacquered cabinets with twin doors showing raised panelwork in gold; with low modern stands, dark wood in Chinese style. Brought from China by the Earl of Macartney, on returning from his ambassadorial mission of 1792-94.

Lent by J. Edward Eberle, Los Angeles

Illustrated, Fig. 40

129 PAIR of CHINESE ARMCHAIRS

18th Century

Height 41 1/2 inches

Type of chair made in China in the Ming dynasty (1368-1644) and since; its influence is seen in English chairs of the Queen Anne style. Of *nan mu* wood with caned seat, spoon-curved splat with carved flowerbranch roundel.

Lent by French & Company, New York

130 CARVED TEAK FURNITURE

Chinese, early 19th Century

Table 31 3/4 inches high, chairs 35 inches

Armchair, side chair, and table with inset panels of marble, from a large suite brought to Providence by Edward Carrington.

From the Carrington House, Rhode Island School of Design, Providence

Illustrated, Fig. 44

131 Great Bamboo EXTENSION-CHAIR

Chinese, early 19th Century

37 inches high, length 30 1/2 inches (opened, 52 1/2 inches)

Engraved seat and back panels, upswept arms, woven cane headrest; a sliding chassis with wheels provides a footrest. With fancy panels in “cracked ice” and fretwork designs. Belonged to Edward Carrington, U. S. consul at Canton from 1802-11.

From the Carrington House, Rhode Island School of Design, Providence

Illustrated, Fig. 45

132 PAIR of CHINESE EXPORT SIDE CHAIRS

Circa 1770-80

Height 38 1/2 inches

Light fruitwood with caned seats, fret brackets to the square straight legs, open grille backs centering a wood panel. Compare No. 143, also see four English chairs at the Governor’s Palace at Williamsburg (p. 216 in *Antiques* for March 1953).

Lent by French & Company, New York

133 LACQUERED DRESSING GLASS

Chinese, *circa 1800*

Height 31 3/4 inches

Case of four serpentine drawers in two tiers, oval glass with scroll crest and pendant leaves. In black lacquer surfaced with fine gold decoration and borders (a duplicate in the Metropolitan Museum is seen p. 236 in *Antiques* for May 1941).

Lent by Arthur J. Sussel, Philadelphia

Illustrated, Fig. 46

134 LACQUERED CARD TABLE

Chinese, *circa 1825*

Top 15 1/2 x 31 inches, height 32 inches

Flap-top table with baize-lined swivel top, tripod base with sparing ball-and-claw feet. In gold-painted black lacquer, the top with a garden scene and flowered corners. Demountable for transport—the legs are removable, the frame lifts off the post with turned bars at the ends.

Los Angeles County Museum, gift of Mr. and Mrs. Murray Braunfeld

Illustrated, Fig. 47



Fig. 41 *above, left*—Philadelphia chair with Chinese fret carvings, made about 1765 by Thomas Affleck [No. 145]

Fig. 43 *right*—American "bamboo" armchair in lacquered pine, *circa* 1770 [No. 147]

Fig. 42 *below*—Mahogany tea or "china" table in Chinese Chippendale style, the 1770s [No. 146]





Fig. 44—From a suite of teak furniture with marble panels, brought to Providence by Edward Carrington, who served from 1802-11 as U. S. consul at Canton [No. 130]

135 PAIRED STANDS in LACQUER

Chinese, *circa* 1830

Height 26 inches

Lyre-end tables of the sort more often seen in "nests" of three or four. Black lacquer with fine gold flower painting, the tops with landscapes.

Lent by Mr. and Mrs. J. Alexander Jones, Wickford, R. I.

136 LACQUERED WORKBAG TABLE

Chinese, *circa* 1830-40

Height 28 inches

Lyre-end table in black lacquer with fine gold painting, gilt dragon's head feet. Fitted interior with many sewing trinkets, sliding workbag in fringed red damask. A duplicate in the Castle Museum, York, once belonged to Queen Victoria at Osborne House, another similar is in the Carrington House.

Came from Rancho Camulos, home of Don Ignacio Ramon de Jesus del Valle, who married a Carrillo, and in 1850 was *alcalde* (mayor) of Los Angeles.

Los Angeles County Museum, the del Valle Collection
Illustrated, Fig. 43

137 CHEST in DECORATED LEATHER

Chinese, *circa* 1840

18 x 32 1/2 inches

Camphorwood chest in red leather with flowered borders, brass-bound and with brass nail trim. modern iron stand (see also, No. 138). Inherited from early Southern Californians, Don Manuel Dominguez (1802-1882) and his wife Maria Cota.

Lent by Mr. and Mrs. Fritz B. Burns, Los Angeles

138 TIER of FOUR CHESTS

Chinese, *circa* 1840

Length 14 to 41 inches

Type of the foregoing, in red and brown decorated leathers. In red, green, black, such chests (called *baules*) came in graduated sets much seen in California a century ago.

Los Angeles County Museum, the Watson Collection

139 "JAPANNED" TALL-CASE CLOCK

English, *circa* 1720-30

Height 7 feet 4 inches, waist only 8 inches

Slim case with Chinese "pagoda" finials, japanned green with gold decoration of flowers and the door with scenes, all imitating Chinese lacquerwork. Clockworks by one of the leading London makers, William Gibbs.

Los Angeles County Museum, gift of William Randolph Hearst

140 RED "JAPPANED" CARD TABLE

English, first quarter 18th Century

Top 32 inches wide

Shaped triple-flap top with apron shaped to conform, straight legs with fret brackets, all in red with gold flowers (see No. 141). The tops open once to show flat surface with gold-painted landscapes, a second time to show carved *ju-i* scroll corners and sunken pockets for gaming counters.

Lent by J. Edward Eberle, Los Angeles

141 STALKER & PARKER, "JAPANNING"

English, 1688

Book 15 x 9 1/2 inches

Oxford: "A Treatise of JAPANNING and Varnifhing: Being a compleat Difcovery of those Arts," by John Stalker of London and George Parker of Oxford. The famous English manual with "above an Hundred distinct Patterns for JAPAN-work" to imitate the costly imported Chinese lacquers.

Lent by J. Edward Eberle, Los Angeles

142 "CHINESE" CHIPPENDALE EASY-CHAIR

English, the 1760s

Height 40 inches, seat 28 inches wide

Open-arm mahogany chair of fine quality, cushion seat and back, fashion of Chippendale's *Director* (edition 1762). Clustered colonnette legs with scroll brackets, all four alike, the frame and arm supports with shallow bead-and-reel carving (cf. a Philadelphia chair in the Chinese Parlor at Winterthur, No. 143 in Joseph Downs, "American Furniture").

Lent by Mr. and Mrs. Murray Braunfeld, Los Angeles

143 PAIR of CHIPPENDALE SIDE CHAIRS

English, the 1760s

From a set of twelve mahogany dining chairs with latticed backs, ex-collection the Earl of Jersey. The fashionable English model, with which compare No. 132.

Lent by Mr. and Mrs. Charles H. Strub, San Marino

144 CAPTAIN'S BOARDING-DESK

English, circa 1840

19 x 39 inches, 43 inches high

Two-part case of drawers in elm (?) with brass-bound corners, inset brass bail handles (marked: Silvertown Works, Essex). Upper right-hand drawer has a fall front, and is fitted as a writing desk. Such "boarding" furniture (i.e., for use on shipboard) was for sea captains and supercargoes; similar pieces in padouk or camphorwood were made in China.

Lent by Mr. and Mrs. Fritz B. Burns, Los Angeles

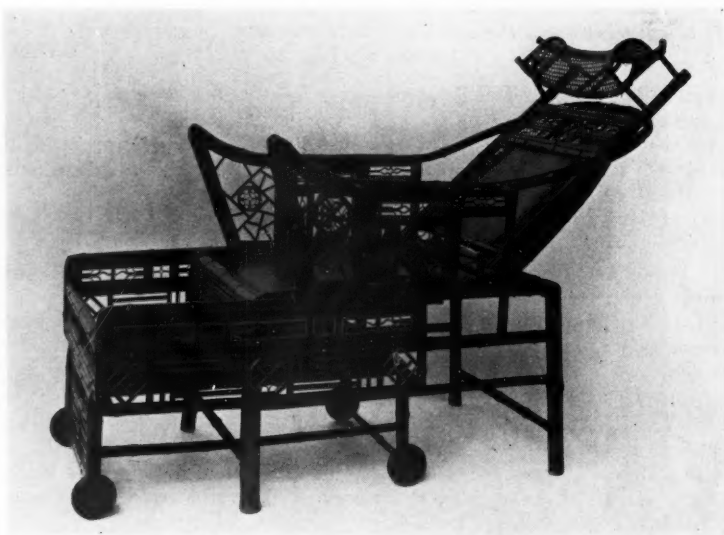
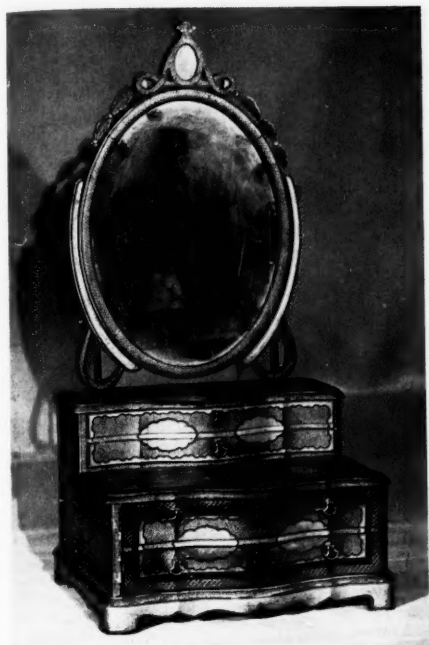


Fig. 45—Edward Carrington's bamboo extension-chair [No. 131]



Chinese export furniture in gold-painted black lacquer:

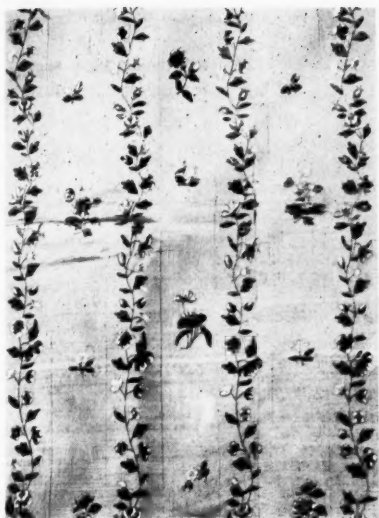
Fig. 46 *left*—Dressing glass, about 1800 [No. 133]

Fig. 48 *right*—Workbag table, the del Valle family [No. 136]

Fig. 47 *below*—Tripod card table of *circa* 1825 [No. 134]



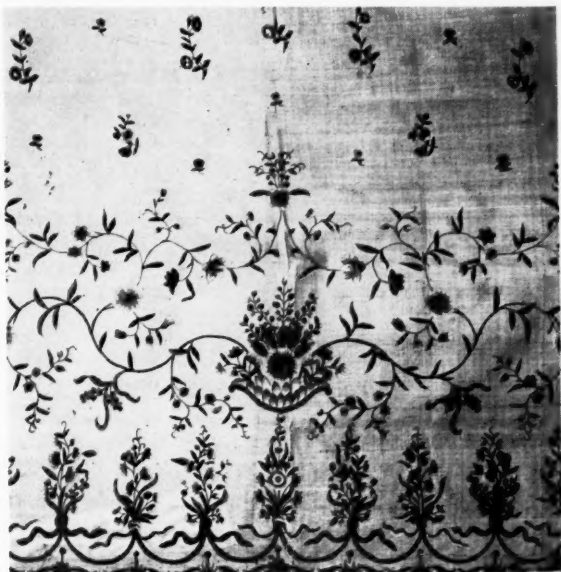
- 145 ARMCHAIR** by THOMAS AFFLECK Philadelphia, circa 1765
 Height 40 1/2 inches, seat 27 1/2 inches wide
 One of "the great" American chairs, by Thomas Affleck who came from London in 1763 with Governor John Penn. Marlborough legs with sunken Chinese fretwork, acanthus-carved arm supports and leafscroll knuckles. Affleck owned a copy of Chippendale's *Director*. Compare his chairs Pl. 117 and Pl. 285 in Hornor, "Blue-Book of Philadelphia Furniture," and similar chairs made 1763-66 for Governor Penn (Downs, "American Furniture," No. 57).
Lent by Mr. and Mrs. Murray Braunfeld, Los Angeles
 Illustrated, Fig. 41
- 146 MAHOGANY TEA** or "CHINA" TABLE Philadelphia, the 1770s
 23 x 36 1/2 inches, 28 inches high
 Top with molded rim, channeled Marlborough legs, scrolled cross-stretchers with open-cut cone finial; a rare type, in "the Chinese taste" of Chippendale's *Director*.
Lent by Mr. and Mrs. Murray Braunfeld, Los Angeles
 Illustrated, Fig. 42
- 147 AMERICAN "BAMBOO" ARMCHAIR** Middle States, circa 1770
 Height 36 1/2 inches
 Brown-lacquered ponderosa pine, carved to simulate bentwork in bamboo. Open grille back and arms, saddled slip-seat which (Charleston, 1772) "maketh the sitting easy beyond expression." A similar English chair is in the Governor's Palace at Williamsburg (p. 223 in *Antiques* for March 1953).
Lent by Arthur J. Sussel, Philadelphia
 Illustrated, Fig. 43
- 148 EMBROIDERED PALAMPORE** Indo-Portuguese, mid-18th Century
 11 feet x 7 feet 7 inches
 Dun-colored cotton, fine varicolored embroidery in silks. The great *Tree of Life* with bold flowers, wide floral border.
Lent by Elinor Merrell, New York
- 149 POLYCHROME PRINT** French, circa 1790
 8 feet 6 inches x 3 inches
 Open drawing of flowering boughs, with fanciful figures of Chinese acrobats, monkeys, squirrels; an example of the *chinoiserie* designs by Pillement. Made by Senn, Bidermann et Cie of Mulhouse, Haute-Alsace (a similar design appears Pl. 174 in Henry-Rene D'Allemagne, "La Toile Imprimée").
Lent by Elinor Merrell, New York
- 150 RED TOILE** French (Nantes), circa 1794
 5 feet 7 inches x 45 inches
 "Neptune ou l'Empire de la Mer," a subject referring to ocean trade with the orient—showing Neptune and Mercury, Captain Cook and islanders, ships and shipyards, an exotic Chinese building. Printed by Petitpierre et Cie (illust. p. 137 in Bernard Roy, "Une Capitale de L'Indiennage").
Lent by Elinor Merrell, New York
 Illustrated, Fig. 3
- 151 CHINOISERIE BROCADE** French (Lyons), circa 1770
 34 1/2 x 21 1/2 inches
 Framed panel, a rich brocade in colored silks and silver thread, Pillementesque design of ribands and flowers with Chinese figures.
Lent by the Museum of Art, Rhode Island School of Design, Providence
- 152 EMBROIDERED SATIN** Chinese, late 18th Century
 78 x 28 1/2 inches
 Length of cream satin with sparse embroidery in pale silks—garden scenes and figures, flowers, palm trees, waterplants. From a set perhaps for bed curtains, with shaped panels framed in scrollwork (cf. Fig. 141 in Jourdain & Jenyns, "Chinese Export Art").
Lent by Cooper Union Museum, New York



Chinese painted fabrics, 18th century:

Fig. 49 *left*—Detail, a painted taffeta in Louis XVI style [No. 153]

Fig. 50 *right*—Detail, a wide valance of brightly painted gauze suggested by a Louis XVI stripe [No. 154]



153 PAINTED TAFFETA

Chinese, latter 18th Century

8 feet x 6 feet 3 inches

Found in Portugal. Dull apricot taffeta painted with small bright-colored flowers, the design suggested by a Louis XVI stripe.

Lent by J. A. Lloyd Hyde, New York

Illustrated, Fig. 49

154 PAINTED GAUZE

Chinese, last half 18th Century

34 inches x 9 feet 6 inches wide

Found in France. Sheer, wiry fiber such as pineapple cloth, painted perhaps for use as a dressing table valance; sprigs and flowering vines in fresh colors, bowknotted bouquets below (cf. Fig. 137 in Jourdain & Jenyns, "Chinese Export Art").

Lent by J. A. Lloyd Hyde, New York

Illustrated, Fig. 50

155 CHINESE PAINTED WALLPAPER

Last half 18th Century

Height 11 feet, each strip 46 inches

Five strips shown, from a large set of nineteen, never hung and in condition as new. Light brown ground, painted in brilliant colors with flowering foliage, birds and insects.

Lent by French & Company, New York

Illustrated, Fig. 51

156 PAINTED LANDSCAPE WALLPAPER

Chinese, latter 18th Century

Panel 10 feet 7 inches high, 10 feet wide

From a large set of "paper-hangings" in sage green with pink and buff, scenes of rice culture and daily life in China (cf. Fig. 42 in Jourdain & Jenyns, "Chinese Export Art").

Lent by Mrs. Edith R. Bennett, courtesy of the William Rockhill Nelson Gallery of Art, Kansas City

157 LANDSCAPE PANEL

Chinese, *circa* 1800

9 feet x 4 feet

Painted fabric mounted on canvas, blue ground with colors, "intersperst with romantick views" and finishing above with a needle pagoda; probably from a set designed for use as a wall cover.

Lent by Cooper Union Museum, New York

158 "TILED" WALLPAPER

European (Dutch?), *circa* 1750

14 1/4 x 19 inches

Fragment of "tiled" paper showing Chinese figures, a flute player, windmills, blue-printed in a grille of fretted black bands; probably for use in lieu of ceramic tile wainscoting.

Lent by the Museum of Art, Rhode Island School of Design, Providence

159 ALBUM. "THE TEA INDUSTRY"

Canton, *circa* 1800

Each picture 12 x 11 inches

Twenty-four paintings in color, mounted in a book to fold Chinese fashion; scenes of the culture and preparation, packing and transport of tea.

Lent by J. A. Lloyd Hyde, New York

160 TEA CHEST and CADDY

Chinese, first half 19th Century

8 3/8 x 11 1/4 inches, 9 3/8 inches high

Brown-lacquered chest labeled *Assai*, the front with a colored glass-painting of figures in a garden, inside the lid a landscape painting on paper. Contains a large stipple-engraved pewter caddy fronted with a sliding glass panel.

Lent by David Stockwell, Philadelphia

161 EAGLE BADGE of THE "CININNATI"

Issue of 1784

The eagle insigne on watered blue silk ribbon, badge (adopted 1783) of the Society of the Cincinnati. Worn by the Reverend Enos Hitchcock (1744-1803) of Beverly, Mass., a chaplain in the Revolution (subject of a mezzotint portrait by William Hamlin of Providence, from a miniature on ivory now in the Essex Institute).

Lent by the Essex Institute, Salem

162 MEMBERSHIP CERTIFICATE, "Society of the Cincinnati"

13 1/4 x 19 7/8 inches

Issued on May 5, 1784 to Dr. Benjamin Jones Porter (1763-1847) who served in the Revolution from 1779 (at age 16) until the close of the war in 1783. Signed at Philadelphia by Maj.-Gen. Henry Knox and George Washington. (See porcelains Nos. 66-69)

Los Angeles County Museum, gift of Dr. Cecilia P. Kimball

163 OFFICE BOOK. E. CARRINGTON & COMPANY

13 1/4 x 8 1/4 inches

One of many in brown leather, a clerk's longhand transcript of letters sent by the China-trading firm in 1819-21 (the tedious way of record-keeping before our day of "carbon copies").

The Carrington House, Rhode Island School of Design, Providence

164 TWO PAIRS of BRUSHPOTS

Chinese, early 19th Century

Height 4 1/4 and 4 1/2 inches

From Edward Carrington's office. Cylindrical porcelain jars, one pair with painted figures, the other with pierced landscape panels—used by Chinese clerks in the *hongs* at Canton, for the supply of writing-brushes with which they kept their accounts.

The Carrington House, Rhode Island School of Design, Providence

165 PAIR of AMERICAN GLOBES

Boston, dated 1846

Globes 6 inches, height 10 inches

Small celestial and terrestrial globes, in turnedwork mahogany frames. Signed by Gilman Joslin (who worked from 1837 in Boston): "Joslin's Six-inch Globe, containing the latest Discoveries." Such were standard equipment in shipping offices.

Lent by Mr and Mrs Murray Braunfeld, Los Angeles



Fig. 51—Panel from a large set of Chinese painted wallpaper,
18th century [No. 155]

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